Andwellas Dream
Love And Poetry
SGT. PEPPERS LONELY HEARTS CLUB BAND
BEATLES
Gandalf
the doors
CREAM
POWER PLANT
PHILIPS
HP
Lovecraft
the jimi hendrix experience
axis: bold as love

PSYCHEDELIA

101 ICONIC UNDERGROUND ROCK ALBUMS

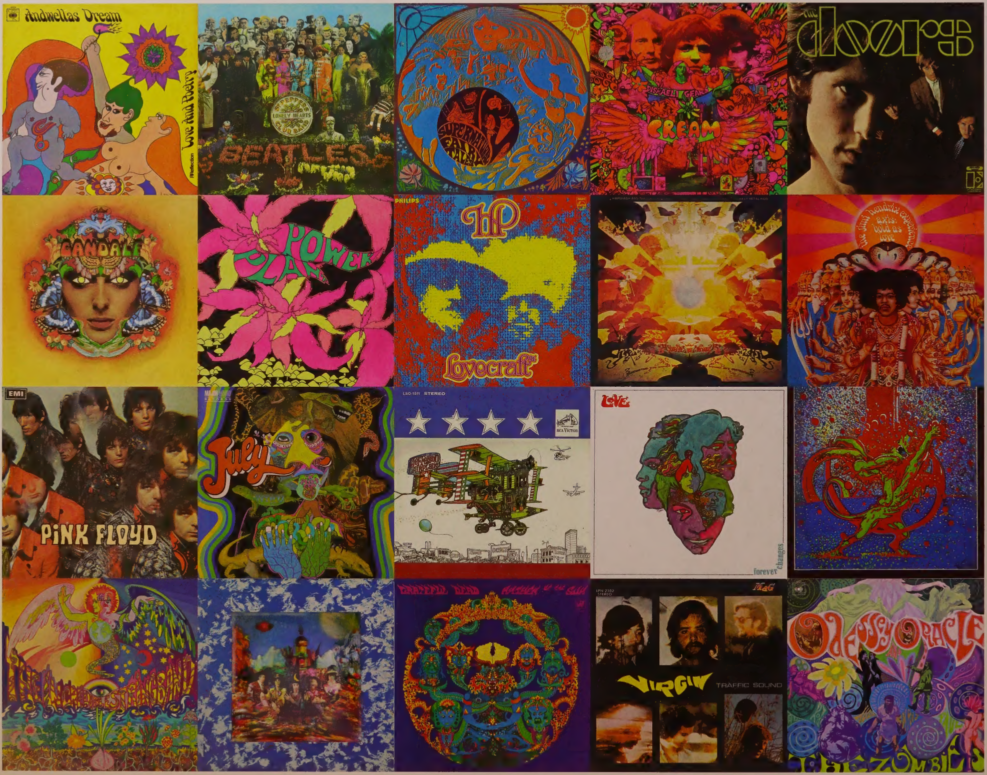
1966–1970

RICHARD MORTON JACK

PINK FLOYD
July
ODESSEY ORACLE
THE ZOMBIES
Love
forever changes
VIRGIN
TRAFFIC SOUND
STEREO

JUL 201

PSYCHEDELIA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THE ZOMBIES

PSYCHEDELIA

101 ICONIC UNDERGROUND ROCK ALBUMS

1966–1970

RICHARD MORTON JACK

DISCARD

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New York

STERLING
New York

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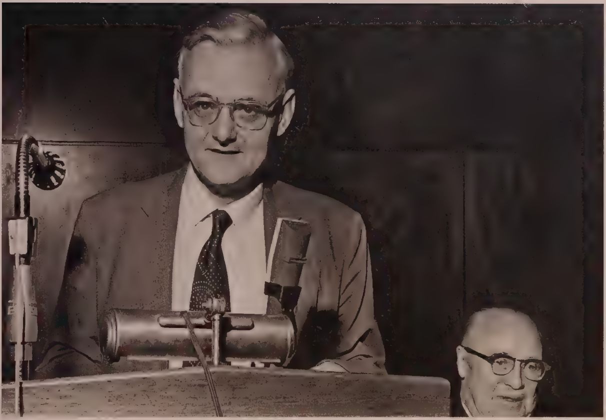
INTRODUCTION

Corresponding with Aldous Huxley about LSD in 1956, the English psychiatrist Humphry Osmond wrote: "To fathom Hell or soar angelic, just take a pinch of psychedelic." He had coined the word himself, and intended it to translate from Ancient Greek as "mind-manifesting." When the drug began to be manufactured in enormous quantities in San Francisco in early 1965, a distinct counterculture sprang up around it, with rock 'n' roll its defining feature.

"Psychedelia," or "flower power," and its accompanying emphasis on peace, personal exploration and alternative lifestyles, became a phenomenon that rapidly spread round the world. It was a happy accident that, just as this boom occurred, the LP started to challenge the single as the dominant format in the marketplace. Artists were, therefore, able to make albums sooner than in previous eras, and developments in technology meant that recordings became far more ambitious and complex than ever before.

Under the influence of psychedelia, pop musicians gleefully sought new sounds, expanding their horizons with an arsenal of pedals, exotic instruments and foreign influences, even treating the studio itself as an instrument. Rock musicianship reached unsurpassable levels, no subject matter was too whimsical to qualify as inspiration, and sleeve designs were often as mind-blowing as the records they housed. Never before or since were so many classic albums made in so short a time, and —for a glorious moment—genuinely experimental music coincided with the popular taste.

Precisely defining psychedelia as a musical genre has never been easy, though. In January 1967 *Melody Maker*, Britain's top-selling pop weekly, printed a tongue-in-cheek glossary for the year ahead. One entry ran: "PSYCHEDELIC: Means somebody is flashing a torch on and off while the band plays 1956 rock music somewhat out of tune." A more solemn definition might call it the attempt to recreate or enhance the sensations of an acid trip through music—but as no two people's experiences of LSD are the same, the genre is doomed to be amorphous.



ABOVE: DR. HUMPHRY OSMOND DELIVERING A LECTURE IN 1967.

OPPOSITE: CAPTAIN BEEFHEART AND HIS MAGIC BAND, CALIFORNIA 1969.

The musical reverberations of acid went well beyond early purists such as The Grateful Dead and The 13th Floor Elevators, who made music directly inspired by LSD and recorded whilst tripping. Many artists who had previously operated in different styles earnestly hopped aboard the lysergic bandwagon, and the "flower power" craze inspired innumerable cash-in records made by musicians who never went near LSD. Ironically, many such "exploit" LPs are now esteemed equally with more authentically psychedelic efforts. Record dealers, meanwhile, have come to term anything with a colorful sleeve "psych," even if they're by the likes of Tom Jones and Cilla Black.

But it doesn't pay to be a purist, and in this book I have tried to choose 101 albums that illustrate in various ways the impact acid had on popular music between 1966 and 1969—by common consent psychedelia's golden age. Of course, no two music lovers will ever come up with identical lists of albums for a book of this sort, and I can only ask you not to hurl it across the room when you find that I've left out The Velvet Underground, The Monkees, The Hollies, or even the Kaleidoscope from the Dominican Republic—I did include the British and American ones!

I have limited myself to one album per artist, in order to cover the largest number, and have attempted to range widely; genres touched upon include rock 'n' roll, pop, electronica, folk, funk, prog, jazz and blues. I have also

STRAWBERRY ALARM CLOCK,
PICTURED IN 1969

attempted to reflect psychedelia's international reach by including albums not only from Britain and the US, but also from countries such as Holland, Israel, Brazil and Peru.

Many of the artists you will read about are household names; many remain largely unknown. I have also included ancillary sections about the history of LSD, psychedelic singles (of course, many wonderful artists never got to make an album), films, festivals and more. I hope these will help explain psychedelia's broader cultural impact.

I take full responsibility for any errors that you might spot, but in the hope of minimizing them, I have written the book with innumerable musty sources on hand, including newspapers, magazines, press releases and books. I have also interviewed a large number of the musicians who made the relevant albums, and have dated them according to the earliest reference I could find to their commercial releases.

Although much psychedelic music is inevitably dated, the spirit of adventure, experimentation and originality that underpins the genre remains vivid and compelling. My own enthusiasm for it began when I was 13, and a friend's older brother gave me a tape he'd made. On it were songs by The 13th Floor Elevators, Spirit, Love, The Strawberry Alarm Clock, Captain Beefheart and others. I immediately recognized the music's superiority to the hair metal I was championing at the time, and took whatever opportunities I could to hear more.

Back in the early '90s, however, there was no book of this sort for me to gorge on, and no Internet to explore new sounds with. Above all, then, I hope this book will encourage you to discover music you might otherwise never have heard, and to share it with others.

Richard Morton Jack
London, 2016

LOVE BACKSTAGE AT A CONCERT IN LOS ANGELES, 1967.

The
Mothers
of Invention

A TIMELINE OF EARLY PSYCHEDELIC MUSIC

1957 Mushroom researcher Gordon Wasson records a psilocybin mushroom ritual, which appears on LP as *The Mushroom Ceremony of the Mazatec Indians.* This is the first known published recording of people under the influence of psychedelic drugs.

1959 The closing track on the spoken-word LP *Beatsville* by popular poet / songwriter Rod McKuen contains a reference to "Mexican mushrooms."

October 1960 Eden Ahbez releases *Eden's Island,* an album of dreamy songs that anticipates themes and moods that were to become popular during the psychedelic era. The front cover looks much like a hippie-era artifact.

1961 Early surf band The Gamblers from Los Angeles release the "Moon Dawg!" 45, which contains an instrumental titled "LSD-25" on the flipside. The song is in no way psychedelic.

October 1961 Philosopher and LSD advocate Gerald Heard releases the three-LP spoken word set *Explorations Volume 2.* The third disc, *Rebirth*, deals with psychedelic concepts.

July 1961 Author and LSD spokesman Aldous Huxley is interviewed by British reporter John Chandos in London. The result is issued as *Speaking Personally* in 1973, and contains some hallucinogen-related talk.

1962 Author and philosopher Alan Watts releases *This Is IT,* regarded by many as the first genuinely psychedelic album. It consists mainly of improvised music and chanting.

1962 Aldous Huxley records a lecture at MIT that deals partly with psychedelic drugs. The lecture is released over two LPs, *Human Potentialities* and *Visionary Experience*.

OPPOSITE: FRANK ZAPPA AND THE MOTHERS OF INVENTION PERFORM AT THE WHISKY A GO GO CLUB IN LOS ANGELES IN OCTOBER 1966.

LEFT: ALAN WATTS AND FRIENDS READ HAIKU POEMS SENT IN TO A POETRY COMPETITION.

A YOUNG BOB DYLAN IN 1964.

August 1962 Hugh Romney, soon to be known as Wavy Gravy, releases *Third Stream Humor*, a spoken-word comedy LP recorded live in Greenwich Village. The routine is frequently surreal, and includes explicit references to "Mexican agriculture" and dope, among other things.

1963 Members of the Boston folk scene came into contact with psychedelic drugs at an early stage, partly via the neighboring Harvard research projects of Timothy Leary and Richard Alpert. Mel Lyman, then a member of the Jim Kweskin Jug Band, was instrumental in spreading the use of LSD among local folkies.

June 1963 Sandy Bull releases the *Fantasias for Guitar & Banjo* album, which can be seen as presaging psychedelia.

April 1964 Bob Dylan has his first LSD experience, which many see as the inspiration behind "Chimes Of Freedom" on his *Another Side of Bob Dylan* album. Later Dylan songs such as "Gates Of Eden" and "Visions Of Johanna" also seem inspired by tripping. Use of hallucinogens was firmly established in the beatnik and folk music circles, and it appears that Dylan may have taken peyote as early as 1961.

September 1964 New York group The Holy Modal Rounders release their debut LP. Among the tracks are a rewrite of "Hesitation Blues" that contains the first known use of the word "psychedelic" on a pop or folk record. The adapted lines refer to having "psychedelic feet" in "psychedelic shoes" and instead of suffering from the "Hesitation Blues" they complain of being afflicted with the "psychedelic blues."

1964–65 Musicologist Harry Smith records several hours of chants and songs from Native American peyote rituals in Oklahoma. The recordings remain unreleased until 1973, when they appear as a three-LP set entitled *The Kiowa Peyote Meeting*. Although many other peyote-related records exist, this is believed to be the earliest actual peyote ritual to have been released on record.

1965 In the spring, a band named The Psychedelic Rangers (including future Doors drummer John Densmore) is formed in Los Angeles. This is the first known instance of a rock 'n' roll band referring to itself as "psychedelic."

April 1965 John Lennon and George Harrison take LSD for the first time when their after-dinner coffee is spiked by London dentist John Riley. Paul McCartney wouldn't take it until March 1967.

April 1965 Brian Wilson takes LSD for the first time and devises "California Girls" while tripping, although the finished song is hardly psychedelic.

June 29, 1965 The Charlatans make their debut at the Red Dog Saloon in Virginia City, Nevada. This is the first known instance of a band playing rock music under the influence of LSD (many in the audience were tripping too). This event is also commonly seen as the birth of the psychedelic concert poster.

July 1965 Kim Fowley releases his 45 "The Trip," making it the very first obviously LSD-inspired record. Its UK release came in June 1966.

July 1965 In England, The Kinks and The Yardbirds both

RINGO, PAUL, GEORGE AND JOHN PICTURED IN 1966.

record tracks ("See My Friend" and "Still I'm Sad," respectively) that are often included in psychedelic chronologies. While their slightly experimental, Eastern-tinged sound is close to what some psych bands would later create, the intent behind them can hardly be called psychedelic in any formal sense, and the bands had no involvement with psychedelic substances at this point. "See My Friend," "Still I'm Sad," and The Rolling Stones' "Paint It Black" (recorded in March 1966) can be called "accidental psych," and were important records that helped influence and validate what would follow.

August 1965 The Fugs record their debut album, on which the song "I Couldn't Get High" explicitly mentions LSD. This is the first known instance of the drug appearing in a rock lyric.

August 13, 1965 The Matrix Club opens in San Francisco, with a performance by The Jefferson Airplane.

September 1965 L.A. disc jockey Godfrey releases a cover version of Kim Fowley's "The Trip."

September 1965 The local underground papers *Rag Baby* and the *Berkeley Barb* run ads promoting a performance of "psychedelic music" at the Intersection coffee house in San Francisco, featuring guitarist Malachi (real name: John Morgan Newbern).

September 2, 1965 The newly-formed Doors record an acetate in Los Angeles that contains songs such as "Moonlight Drive," "End Of The Night" and "Go Insane." Three of the band members had taken LSD at this point.

October 1965 The Beatles record "Norwegian Wood," which contains elements close to psychedelia. At least two of the band members had taken LSD at this point. The track appears on *Rubber Soul*, released in December.

THE KINKS PERFORMING ON NBCTV SHOW *HULLABALOO* IN 1965.

October 30, 1965 Donovan releases his "Turquoise" 45 in the UK, backed with "Hey Gyp (Dig The Slowness)." The B-side contains the line "Buy you a sugar cube," which most likely is an early reference to LSD, typically distributed and consumed via spiked sugar cubes at the time. This practice became less common after the underground chemists learned how to manufacture LSD tablets. He releases his *Fairy Tale* LP the same month, which also contains hints of psychedelic experimentation.

November 1965 The first "Acid Test" is arranged in La Honda, California by Ken Kesey and the Merry Pranksters. Local band the Warlocks, soon to be renamed the Grateful Dead, perform at the event.

November 1965 The Gypsy Trips release their "Ain't It Hard" 45, including lines that refer to acid. The Electric Prunes covered the song in May 1966 but misinterpreted some of the lyrics, although the acid reference was still there, associating the song even more closely with LSD.

November 1965 Hugh Romney (aka Wavy Gravy) and Del Close put on a "Lysergic A-Go-Go" show in Los Angeles, as reported in the *L.A. Free Press*.

November 1965 Members of The 13th Floor Elevators take LSD and form the band in Austin, Texas, with the explicit intention of making acid-inspired music.

November 5, 1965 Kim Fowley places an ad in the *L.A. Free Press*, offering remaining copies of his "The Trip" 45. The 45 is referred to as having a "psychedelic sound"—one of the earliest instances of connecting rock music with the term.

December 4, 1965 The Great Society record "Free Advice" and "Someone To Love" in San Francisco. The 45 appears in early 1966.

December 19, 1965 Donovan records "Sunshine Superman" although it is not released until July 1966.

December 22, 1965 The Byrds record the first version of "Eight Miles High."

January 1966 The words "Psychedelic Rock" appear on The 13th Floor Elevators' business card. This is the first known use of the term.

January 21, 1966 The three-day multimedia "Trips Festival" is held in San Francisco. Use of psychedelic drugs at the event is widespread, and it marks the birth of a coherent SF psychedelic "movement."

February 1966 Jefferson Airplane release the "It's No Secret/Runnin' Round This World" 45. The B-side contains a line about spending nights tripping. It was quickly censored by RCA.

February 1966 The Yardbirds release the "Shapes Of Things" 45. Again, the intent was not strictly "psychedelic" but, like all Yardbirds 45s from the Jeff Beck era, it proved important in influencing early psych bands.

February 10, 1966 A review of a 13th Floor Elevators gig in a local Texan newspaper bears the heading "Unique Elevators Shine With Psychedelic Rock." This is the first documented media reference to psychedelic rock music.

February 23, 1966 The Byrds record the second and official version of "Eight Miles High."

March 1966 Love release their self-titled debut LP, which contains a few psychedelic elements.

March 1966 The *Acid Test* LP featuring Ken Kesey & The Merry Pranksters is released in San Francisco. The contents and packaging are 100 percent lysergic.

March 1966 John Lennon records demos for what was to become "She Said, She Said," a clearly LSD-influenced song.

March 14, 1966 The Byrds release the "Eight Miles High" single.

REFERENCES TO TRIPPING IN JEFFERSON AIRPLANE'S LYRICS WERE CENSORED BY RCA.

THE PRETTY THINGS POSE FOR A PORTRAIT IN LONDON.

March 16, 1966 A live recording was made of The 13th Floor Elevators performing psychedelic material like "Roller Coaster" on this date.

April 1966 The Dovers from California release "The Third Eye," a clearly psychedelic 45.

April 1966 The Pretty Things release "Come See Me," whose B-side is entitled "£.S.D." Musically it is closer to R&B than psychedelia, but the words are clearly a reference to the drug.

April 6, 1966 The Beatles begin the recording of "Mark 1," later to become "The Void" and then renamed "Tomorrow Never Knows."

May 1966 The Electric Prunes release their debut 45, with the A-side, "Ain't It Hard," containing references to acid in the lyrics. Such lyrics were rare at this early stage.

May 30, 1966 The Beatles release "Rain" on the flipside of their "Paperback Writer" 45. The droney, Eastern-tinged sound and backwards tape effects make it their most psychedelic release so far.

May 4, 1966 Brian Wilson of The Beach Boys begins work on "Good Vibrations."

June 1966 Having released their first album earlier in the year, The West Coast Pop Art Experimental Band start gigging in Los Angeles, accompanied by a psychedelic light show.

June 1966 Minneapolis band TC Atlantic release their "Faces" 45, with an introspective psychedelic sound that is at least a year ahead of its time.

June 1966 The California band Euphoria record a number of tracks in Houston, Texas, including clearly psychedelic material such as "Pick It Up."

June 1966 Towards the end of the month, Bob Dylan releases the *Blonde on Blonde* double LP.

June 6, 1966 Country Joe & The Fish record tracks for their upcoming *Bass Strings* EP.

July 1966 Capitol releases its infamous *LSD* album, a dubious attempt to educate the masses about the drug via spoken word and music, the latter provided by Fire & Ice Ltd., whose own album appears the following month.

July 1966 Love release the intense and weird "7 & 7 Is 45," whose lyrics seem to reflect acid experiences.

July 18, 1966 The Byrds release the *Fifth Dimension* LP, which contains a number of psychedelic tracks.

THE BEACH BOYS PICTURED IN CALIFORNIA IN 1966.

TIMONTHY LEARY STANDING NEXT TO A MANDALA DESIGN IN 1966. BY CONTEMPLATION OF MANDALAS, LEARY SAID HE WAS ABLE TO REACH A HIGHER LEVEL OF CONSCIOUSNESS.

July/August 1966 The Los Angeles-based studio project ID record the *Inner Sounds* LP, released in January 1967.

August 1966 Timothy Leary releases his first LP, a reading from *The Psychedelic Experience*, together with Ralph Metzner. Leary would release several LPs in 1966–67, for which the exact release dates are unknown.

August 1966 The Spikedrivers release the psychedelic B-side "Often I Wonder" in Michigan.

August 1966 New York band The Denims release their "White Ship" 45, with a theme and sound that can be considered psychedelic.

August 1966 Pre–Steppenwolf band The Sparrow release the psychedelic 45 "Tomorrow's Ship/Isn't It Strange" (recorded in June and July, respectively).

August 1966 The Deep record *Psychedelic Moods* in Philadelphia. This is the first LP with a consistent psychedelic theme.

August 1966 The Yardbirds release their *Yardbirds* LP, which reflects a psychedelic influence.

August 1966 Country Joe & The Fish release their *Bass Strings* EP.

August 1966 The Paul Butterfield Blues Band release their *East-West* LP.

August 1966 The Mothers Of Invention release their *Freak Out!* LP.

August 1966 The Doors record "The End" in Los Angeles while Jim Morrison is tripping on LSD.

August 5, 1966 The Beatles' *Revolver* is released in the UK. The US release is 3 days later.

August 5, 1966 Fire & Ice Ltd.'s *The Happening* LP is released in the US. According to *Cash Box* magazine, the band describes their music as "psychdilic" (sic).

August 17, 1966 Malachi records his *Holy Music* LP, which isn't released until September 1967.

September 1966 The Charlatans' version of "Codeine" is released on 45, then withdrawn due to an ad campaign that calls it a "remedy for a drugged market."

September 1966 Canadian band The Plague release the droney raga-rock "Face Of Time" 45.

September 1966 The Los Angeles band Time Of Your Life release the "Ode To A Bad Dream" 45, whose contents and sound are clearly psychedelic.

September 1966 "It's A Happening" by Philadelphia band the Magic Mushrooms is released and reaches #93 in the *Billboard* chart in November.

September 1966 Kansas band The Blue Things release the "Orange Rooftop Of Your Mind/One Hour Cleaners" 45, whose psychedelic theme and sound are ahead of their time.

September 1966 The Seeds release their second album, *A Web Of Sound*. It contains the track "Tripmaker," with obvious references to psychedelic drugs.

October 1966 Ads appear in the US underground press for an LP entitled *LSD Underground 12*, describing it as "music composed and played by LSD-influenced musicians." It appears to have originated in California.

October 1966 The Monocles from Colorado release the "Psychedelic (Where It's At)" 45 on the local Denco label.

October 1966 Pat Kilroy releases the *Light Of Day* LP.

October 1966 The Shadows Of Knight release their second LP, *Back Door Men*, with a couple of tracks that reflect a psychedelic influence, such as "The Behemoth."

October 1966 Northern California band The Johnny Thompson Quintet release the "Color Me Columbus" 45, which can be considered psychedelic.

October 1966 The Gurus release the "Come Girl/ Blue Snow Night" 45, whose early raga sound can be considered psychedelic.

October 1966 The Blues Magoos release the *Psychedelic Lollipop* LP. This is probably the first LP with the word "psychedelic" in its title.

AT THE TIME OF ITS RELEASE IN OCTOBER 1966, THE BEACH BOYS' "GOOD VIBRATIONS" WAS SAID TO BE THE MOST EXPENSIVE SINGLE EVER MADE.

THE BEACH BOYS
GOOD VIBRATIONS
5676
Capitol
RECORDS

October 1966 *Psychedelic Moods* by The Deep is released, probably towards the end of the month. It contains the song "Psychedelic Moon."

October 10, 1966 The Beach Boys release the "Good Vibrations" 45.

October 15, 1966 Pink Floyd and the Soft Machine play at the launch party for *International Times* at the Roundhouse in London.

October 31, 1966 The 13th Floor Elevators release the "Reverberation/Fire Engine" 45.

October 31, 1966 Pink Floyd make their first recording of "Interstellar Overdrive" in a demo studio in Hemel Hempstead.

November 1966 The Beatles begin work on "Strawberry Fields Forever," which is released in February 1967.

November 1966 Jefferson Airplane begin recording their second LP, *Surrealistic Pillow*, which contains plenty of psychedelic material.

November 1966 Los Angeles band The Bees release their garage/psychedelic 45 "Voices Green And Purple."

November 1966 The Electric Prunes release the "I Had Too Much To Dream (Last Night)" 45.

November 1966 Los Angeles band The Premiers release "Get On This Plane" (their only psychedelic 45).

November 1966 The William Penn Fyve from San Francisco's Bay Area release the "Blow My Mind/Swami 45," whose B-side is one of the earliest psych/hippie parody tracks.

November 1966 The Perpetual Motion Workshop release the "Won't Come Down/Infiltrate Your Mind" 45 in Los Angeles. Both sides of this remarkable 45 display obvious psychedelic themes.

November 1966 New York band The Mystic Tide record a number of outstanding psychedelic tracks, although they aren't released until early 1967.

November 1966 Los Angeles garage band The Human Expression release the "Love At Psychedelic Velocity" 45.
November 1966 The Darelycks from upstate New York release the "Bad Trip" 45.

November 28, 1966 Paul Revere and The Raiders release the *Spirit Of '67* LP, which contains several tracks with a psychedelic influence.

November 30, 1966 The 13th Floor Elevators release the *Psychedelic Sounds* LP.

December 1966 The Grains Of Sand from Los Angeles release their second 45, whose B-side, "Golden Apples Of The Sun," is profoundly weird and psychedelic.

December 1966 The Misunderstood release "I Can Take You To The Sun," which can be considered the first psychedelic underground 45 from Britain.

December 23, 1966 The UFO club opens in London's Tottenham Court Road, with performances by Pink Floyd and The Soft Machine.

December 23, 1966 The UK satirical magazine *Private Eye* gives away a flexidisc entitled "The BBC Gnome Service" with its Christmas issue, which includes a ditty by Peter Cook entitled "Psychedelic Baby."

This timeline was originally compiled by the late Patrick Lundborg, and has been edited and amended by Richard Morton Jack.

PINK FLOYD BATHED IN PSYCHEDELIC LIGHT REMINISCENT OF THEIR LEGENDARY LIGHT SHOWS, 1967.

PAUL REVERE AND THE RAIDERS MIMING DURING A TV REHEARSAL, 1966.

UL REVERE
AND THE
AIDE

BOB DYLAN *Blonde on Blonde*

Released June 1966

Personnel **Bob Dylan** (vocals, guitar, harmonica, piano) **Robbie Robertson** (guitar) **Al Kooper** (organ, guitar) **Jerry Kennedy** (guitar) **Wayne Moss** (guitar) **Mac Gayden** (guitar) **Joe South** (bass, guitar) **Charlie McCoy** (bass, guitar, harmonica, trumpet) **Rick Danko** (bass) **Bill Lee** (bass) **Henry Strzelecki** (bass) **Hargus Robbins** (keyboards) **Paul Griffin** (piano) **Bill Aikins** (keyboards) **Wayne Butler** (trombone) **Kenny Buttrey** (drums) **Bobby Gregg** (drums)

Country US

Having made his name as a protest-singer, in 1965 Bob Dylan embraced rock 'n' roll. He toured with an electric band to support the release of *Bringing It All Back Home* in March and *Highway 61 Revisited* in August, and by September he'd started working with The Hawks (later The Band).

On October 5, he took them into Columbia's studios in New York, but the results—attempted over the remainder of the year—were abortive, so in January 1966, he largely returned to working with session musicians.

The songs that would form *Blonde on Blonde* began with "Leopard-Skin Pill-Box Hat" and "One Of Us Must Know (Sooner Or Later)," recorded in New York, but Dylan was frustrated by the slow pace of the sessions, and the pressures of gigging between recording dates, and jumped on producer Bob Johnston's suggestion that they relocate to Nashville in February (ignoring his ursine manager Albert Grossman's objections). Though its nickname had long been "Music City USA," Nashville was far from a rock 'n' roll town, being far better known as a center of country music.

Al Kooper and Robbie Robertson accompanied Dylan, but most of the musicians on the album were seasoned Nashville hands, who'd previously backed Elvis Presley or Chuck Berry. In Columbia's studios, Johnston organized them as if they were performing onstage, rather than being concealed behind screens, an innovation that instantly achieved a more creative ambiance. One of the album's most influential tracks, the lengthy, dreamlike "Visions Of Johanna," was recorded on the first day.

"I thought it was really... *far out* would be the term I would have used at the time," keyboardist Bill Aikins said, "and still today, it's a very out-there song."

Over the ensuing weeks—with gaps when Dylan performed concerts—the various musicians grew accustomed to his aloof manner, unpredictable timekeeping and unconventional attitudes (his wife Sara breastfed their newborn son Jesse during the sessions). Robbie Robertson joined them in March for a major push to get it completed in time for him to resume his world tour on March 11. They finished the recordings at dawn on the 10th, the incredible all-night stand yielding six songs: "Most Likely You Go Your Way (And I'll Go Mine)," "Temporary Like Achilles," "Obviously 5 Believers," another version of "Leopard-Skin Pillbox Hat," and the hits "I Want You" and "Rainy Day Women #12 & 35."

The prolific Dylan and his expert sidemen had generated enough material for a double album—the first in rock. Between live dates over the next couple of months, Dylan and Johnston mixed the tapes and added a few more overdubs ahead of its release in late June.

The album boasted a gatefold sleeve that showed a large, blurred image of Dylan on the front but not the album's throwaway title. While not overtly acid-influenced, the set did have a massive influence on the burgeoning psychedelic scene through its lengthy songs (including rock's first side-long recording, "Sad-Eyed Lady Of The Lowlands"), dense arrangements, surreal imagery and offbeat humor—can "Rainy Day Women #12 & 35" be blamed for the novelty songs that many "serious albums" were soon to feature?

Dylan was delighted with the results, telling *Playboy* in 1977 that "The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It's that thin, wild mercury sound. It's metallic and bright gold." Nonetheless, he did not pursue it.

Barely a month after the album's appearance, he had a motorcycle crash and became a recluse in Woodstock, inadvertently making himself into a near-mythic enigma in the process.

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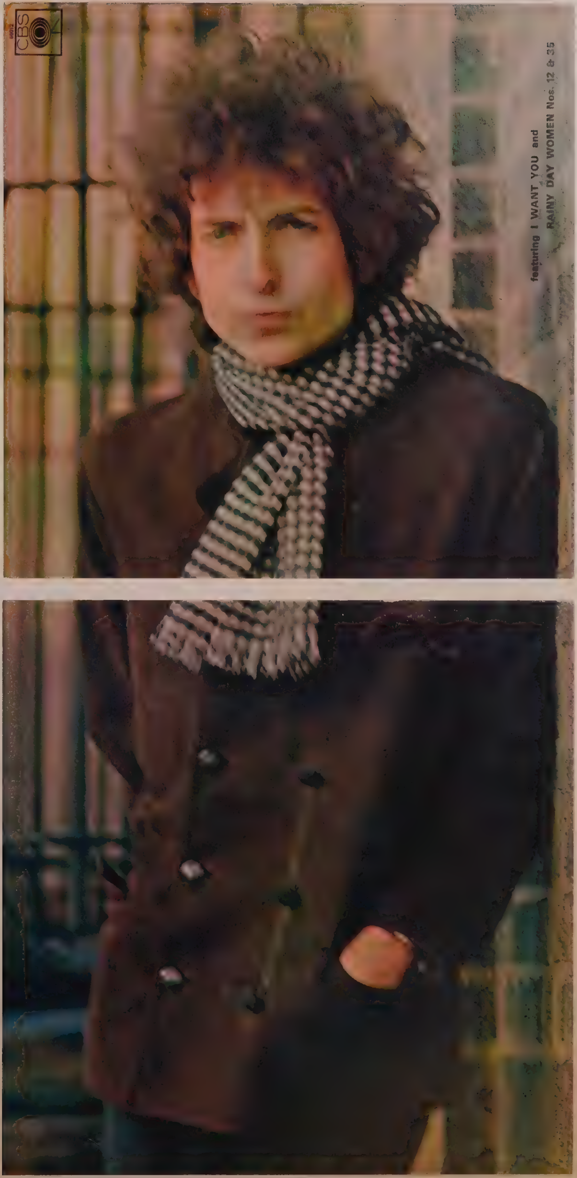
The Sound Of

BOB DYLAN

ON COLUMBIA RECORDS

Blonde on Blonde
Rainy Day Women 12 & 35
I Want You

“The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album.” BOB DYLAN, *PLAYBOY*, 1977


CBS
featuring I WANT YOU and
RAINY DAY WOMEN Nos. 12 & 35

PRESS ADVERTISEMENT FOR *BLONDE ON BLONDE*, 1966.

THE YARDBIRDS *Yardbirds*

Released July 1966
Personnel **Keith Relf** (lead vocals, harmonica) **Jeff Beck** (lead guitar, vocals, bass guitar)
Chris Dreja (rhythm guitar, backing vocals, piano) **Paul Samwell-Smith** (bass guitar, backing vocals)
Jim McCarty (drums, backing vocals, percussion)
Country UK

LEFT TO RIGHT: McCARTY, DREJA, SAMWELL-SMITH, RELF, BECK.

Having earned their stripes on London's teeming R&B circuit under the aegis of their eccentric and domineering manager, Giorgio Gomelsky, The Yardbirds finally issued their live debut album in November 1964. With Jeff Beck having replaced Eric Clapton in March 1965, over the ensuing months they released several innovative 45s, and became major stars. Their packed schedule meant that studio time was short, however, and a projected album, to be called *Yardbirds I View*, that was intended to consist half of covers and half of original material, failed to materialize at the year's end.

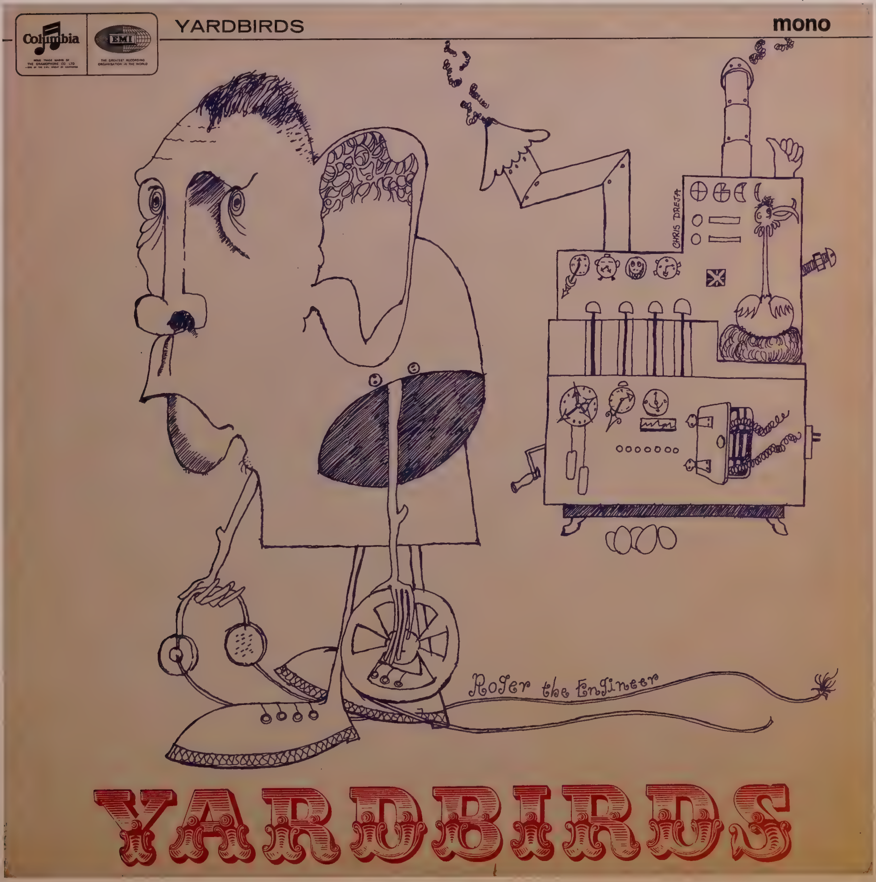
As 1966 came around, the band felt increasingly resentful of their relentless live schedule, especially as they were also suffering from a lack of income. They replaced Gomelsky with the subversive Simon Napier-Bell, who swiftly extracted more favorable terms from EMI. In need of another hit, they entered Advision Studios in London's Bond Street in April, emerging with the immortal "Over Under Sideways Down," built around a mind-bending Middle Eastern–influenced riff from Beck. It reached #10 in the UK in June, by which time they were back in Advision completing their first album proper, with Paul Samwell-Smith at the controls, assisted by innovative engineer Roger Cameron, after whom the album is nicknamed, "Roger The Engineer."

Some of the songs were new, and some had been honed through live performance. All were fresh and forward-looking. Though jointly credited to the band, they were in fact by different members, rather than emerging from rehearsals: the proto-hard rock of "The Nazz Are Blue" was down to Beck, the poignant "Farewell" was Keith Relf's, and the exotic "Hot House Of Omagarashid" was Chris Dreja's. The mercurial Beck, recovering from the effects of their exhausting touring schedule, and not always seeing eye-to-eye with his bandmates, attended the sessions erratically, and recorded most of his solos in a frustrated burst towards the end of the week. His playing is notable for its use of controlled feedback—a technique that would become crucial to psychedelic rock, and presaged the work of Jimi Hendrix.

The finished album was undoubtedly one of the first to touch on several of the key aspects of psychedelia: Eastern motifs, woozy riffs, distortion, feedback, sound effects and more. Nonetheless, says Samwell-Smith, "Up to this album, I never came across any LSD. Honestly. We were aware of drugs being around (they always are), but we didn't see or use any ourselves. Plenty of alcohol, but never more than good rock 'n' roll amounts!"

The album was issued on July 15, 1966, by which time Samwell-Smith had departed, to be replaced by Jimmy Page. It was warmly received by the UK press. "There's nothing I can think of to fault them on," said *Record Mirror*, while *Disc and Music Echo* said, "The Yardbirds have sprung something of a mini-Beatles on us with this album." Nonetheless, it was perhaps too advanced for its time, and peaked at a disappointing #20 in the UK charts, though its influence proved massive.

"Up to this album, I never came across any LSD. Honestly. . . . Plenty of alcohol, but never more than good rock 'n' roll amounts." PAUL SAMWELL-SMITH


Columbia
EMI
YARDBIRDS
mono
CHRIS DREJA
Roger the Engineer
YARDBIRDS

PAT KILROY *Light of Day*

Released October 1966
Personnel Pat Kilroy (vocals, guitar, Jew's harp, glockenspiel, bass, finger cymbals) **Susan Graubard** (flute, glockenspiel) **Bob Amacker** (tabla) **Stefan Grossman** (guitar) **Marc Silber** (guitar, bass) **Eric Kaz** (harmonica) **Jim Welch** (conga drums)
Country US

One of the earliest records to incorporate psychedelic influences into folk, Patrick Kilroy's groundbreaking album anticipated new movements such as acid folk, world music and New Age music. Half-Irish and half-Spanish, the enigmatic Kilroy grew up in San Francisco and enrolled at the University of California, Berkeley, in 1963. Already immersed in music, he traveled around the US as an itinerant folkie before becoming a regular on San Francisco's mid-'60s folk circuit, spending time living in a commune at Big Sur, where he became one of the earliest exponents of what would come to be known as "hippie" philosophy.

"I could feel the pulse of the river's gurgling song in harmony with the rocks, and with the treetops' sacred whisper, all blending their holy melodies through each day's cycle," he wrote of his time at Big Sur in his album notes. "I listened carefully to the ever-changing consistency of the natural symphony, and found peace in the eternal murmurs."

In December 1965, he asked his friend, Susan Graubard, a fellow Berkeley student, to join him in New York, where he hoped to land a record contract for the songs he'd written. In 2007, she wrote, "Patrick was filled with music; he practiced most of the time, and wrote new songs on the subway, or in the Caffé Reggio, our favorite café in Greenwich Village."

In New York they formed an improvisational trio with tabla player Bob Amacker, whom Kilroy had befriended in Big Sur, and were signed by Elektra. The album sessions began in January 1966, overseen by producer Peter K. Siegel, who'd made influential early "world music" recordings for the label's Nonesuch offshoot. That spring, before work on the LP was completed, it was agreed that Kilroy and Graubard should take a break and hike around Europe and North Africa, with the intention of generating more material en route. They absorbed numerous influences on their travels, as well as staying with Elektra's UK boss Joe Boyd in London, and returned to New York in July.

Defined by a blatant disregard for commercial considerations, *Light of Day* veers from fragile folk to screeching blues, with fragmented song structures and questing lyrics that would have been impossible to pigeonhole at the time. Kilroy's liner notes referred to "the sturdy work chants of Hebrides islanders, the lively moods of Spanish gypsies, the magnetic pulsations of African hypnotic drums and the eerie wave of Middle Eastern dances," as well as Sufi philosophy and the work of Hesse, Huxley and Gurdjieff. Months before the so-called "summer of love," he concluded with a single word: "Peace.".

The album crept out in October. "I see little reason for bothering with Elektra's recent discovery, Pat Kilroy," sniffed *Crawdaddy!* magazine. "He's not a particularly competent singer, and his songs are mediocre mystical/psychedelic poetry set to fairly trite melodies. There are some attempts at Eastern music forms, but they don't succeed very well." This missed the salient point: barely anyone had conceived of such a hybrid at the time, let alone written and recorded an album's worth.

Kilroy and Graubard's next move was to return to California, where they were joined by Jeffrey Stewart on conga drums, and they named themselves The New Age. They spent much time rehearsing and playing at Kilroy's spiritual home, Big Sur. Graubard: "Sometimes Patrick and I would take his guitar and my flutes and hike along a deer trail to places with a long-distance view across the mountain ridge, where birds would glide around in circles and the deer would peer from the bushes."

The New Age performed at the influential Human Be-In in Golden Gate Park on January 14, 1967, and spent that spring living in an abandoned monastery in the Santa Cruz mountains. Upon their return to the stage, SF paper *The Oracle* described their music as "way out Indian-type stuff," and they were cast in a B-movie entitled *The Love-Ins* in that capacity. As the year went on, they were signed by Warner Bros., who perceived them as a psychedelic Peter, Paul & Mary—but work on their album was cut short by Kilroy's shock diagnosis with terminal Hodgkin's lymphoma. He died on Christmas Day 1967, stunning his bandmates and leaving the LP unfinished.

It took a further 40 years for Kilroy's legacy to be recognized, with the reissue of his own album and the emergence of the New Age recordings. He is now regarded as a pioneer of acid folk; as Patrick Lundborg wrote in the *Acid Archives*, *Light of Day* stands as "an extraordinary and historically important bohemian folk-raga LP, with a timeless freak quality."

“I could feel the pulse of the river’s gurgling song in harmony with the rocks, and with the treetops’ sacred whisper.” PAT KILROY

elektra
light of day
PAT KILROY

THE BLUES MAGOOS *Psychedelic Lollipop*

Released November 1966
Personnel Emil "Peppy Castro" Thielhelm (guitar, vocals) Mike Esposito (guitar) Ralph Scala (keyboards, vocals) Ron Gilbert (bass, vocals) Geoff Daking (drums)
Country US

MG 21096/SR 61096

BLUES MAGOOS

BOB WYLD

THE BLUES MAGOOS
RALPH Quiet, Shy, Good Looking, plays his organ while singing
RONNIE Loud, Funny, Lazy, plays bass
PEPPY An Idol, Lovable, 17, Drop out, plays rhythm guitar
MIKE Psyched Out, Warm, Friendly, Rich, plays lead guitar.
GEOFF—Blond, Beautiful, Straight, plays drums

JOIN THE 'BLUES MAGOOS SOCIETY'
For Information, Write To:
BLUES MAGOOS—Suite 700
850 Seventh Avenue
New York, New York 10019

(WE AIN'T GOT) NOTHIN' YET
LOVE SEEMS DOOMED
TOBACCO ROAD
(J. D. Loudermilk), Cedarwood Publishing Co., (BMI) 4:30
QUEEN OF MY NIGHTS
(D. Blue), WPVC Music Co. (ASCAP)
I'LL GO CRAZY
GOTTA GET AWAY
SOMETIMES I THINK ABOUT
ONE BY ONE
WORRIED LIFE BLUES
SHE'S COMING HOME

PRODUCED BY BOB WYLD & ART POLHEMUS FOR LONGHAIR PRODUCTIONS

Mercury Record Corporation

Printed in U.S.A.

This teenaged Bronx quintet formed as The Trenchcoats in 1964, and swiftly made a name for themselves in the nightspots of Greenwich Village, principally the Nite Owl Café. In 1965, they renamed themselves The Blues Magoos, though their February 1966 debut single was credited to "The Bloos Magoos." It made no headway, so they switched labels and issued a raving interpretation of J. D. Loudermilk's much-covered "Tobacco Road" in June. Extremely long for a single of the time (4 minutes and 30 seconds), it contained a startling instrumental break reminiscent of what Pink Floyd would soon be playing and which the band termed "a traffic jam."

The disc placed them at the forefront of the nascent psychedelic rock scene, not least on account of Mike Esposito's innovative guitar playing. That fall *Hit Parader* magazine memorably said they looked like "an explosion in a fireworks factory," adding: "They don't play mere rock 'n' roll. They call their music 'total recreation' or 'psych-out', and it's as wild and outrageous as their name and their appearance." Hipsters would have understood what "recreation" the quintet was referring to, and indeed they were early partakers of LSD, as well as having a taste for opium (as Thielhelm later stated).

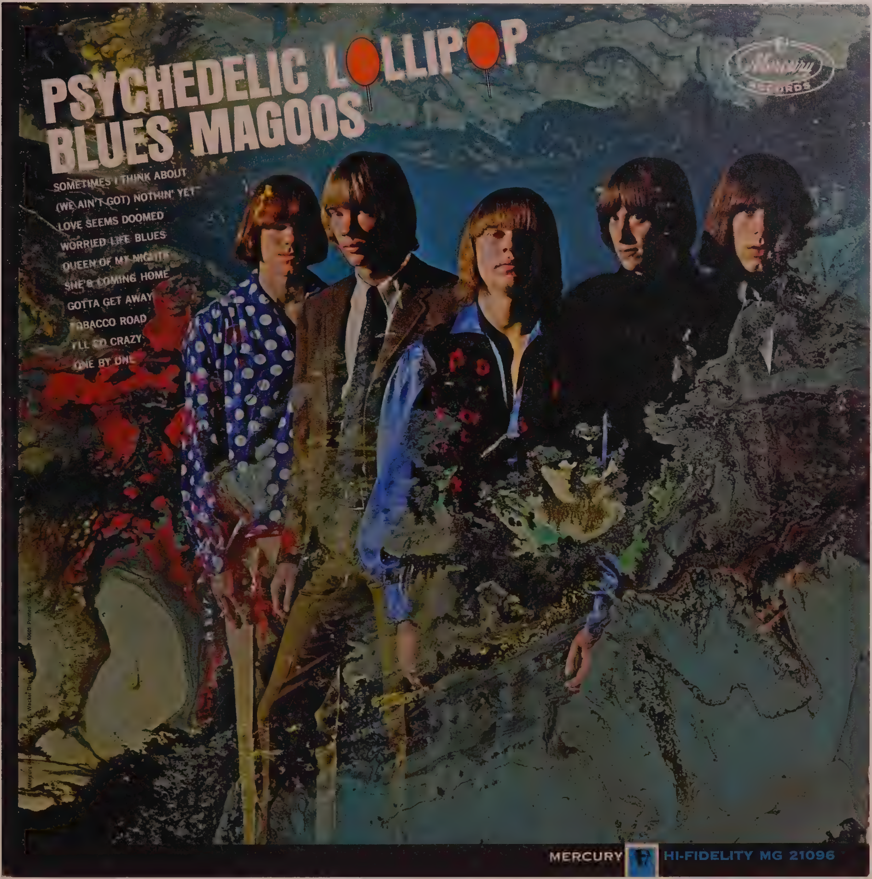
In the accompanying *Hit Parader* interview, an unnamed member commented: "We have many build-ups during a song. Most groups would use these as introductions to a song. We play them in the middle. It really flips people out.... We're getting a new sound system so we can make even wilder sounds. We found a place that sells the emergency siren used on police and ambulances. We want to use it on introductions and endings, and make them excruciatingly loud."

They also had a striking light show. "If you stand in one corner of the room and look at the whole thing, everything complements the other thing," drummer Geoff Daking told *Mojo Navigator* in October 1966. "The band complements the lights, the people appear as though they're swaying back and forth in the strobe light, and you're supposed to take it all in at once." Inevitably, not all club owners responded favorably to the band but, as they stated, "We don't care how many clubs we get thrown out of, or how much money we miss out on. We're playing a new and different kind of music, and we'd rather fight than switch."

They recorded their debut album over the course of the year, in Mercury and Regent studios in New York. Four cuts were written by the band: the extremely catchy "(We Ain't Got) Nothin' Yet," the moody "Sometimes I Think About," the garage pop tune "One By One" (taped on the very day that Daking joined them), and "Love Is Doomed," with some trippy guitar effects and an acronymic title. Elsewhere it contains "Tobacco Road," as well as covers of material by James Brown, David Blue and others. Unsurprisingly, given its raw and immediate sound, the album was recorded more or less live in the studio, with almost no overdubs, and offers a vivid snapshot of their exciting live act.

Psychedelic Lollipop appeared in mid-October, making it the first rock LP to have the word "psychedelic" in its title. The trippy sleeve was designed by Esposito, and a note on the back cover stated: "To truly get the best audio fidelity pleasure, it is suggested that this record be played at high volume." Co-producer Bob Wyld, meanwhile, wrote: "The Blues Magoos represent the biggest single departure from conventional music form today. Thousands of you who have seen them perform, and who have made this album possible, know very well that The Blues Magoos are the foundation of the new music revolution. For those who have not as yet experienced the 'psychedelic' sounds, we invite you to listen and become a part of the re-creation."

In February 1967, the band hit #5 on the US national chart with "(We Ain't Got) Nothin' Yet," and began to play onstage in attention-grabbing electrically lit suits, surrounded by lava lamps. The hit heralded a hectic period of touring (including a lengthy trek with The Who and Herman's Hermits), but they were unable to sustain their success, and—despite releasing four further albums—for most people their best music is contained here.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MERCURY
HI-FIDELITY MG 21096

"To truly get the best audio fidelity pleasure, it is suggested that this record be played at high volume." *PSYCHEDELIC LOLLIPOP* SLEEVE NOTES

THE DEEP *Psychedelic Moods*

Released November 1966
Personnel **Rusty Evans** (vocals, guitar) **Mark Barkan** (vocals, percussion) **Lenny Pogan** (guitar) **David Bromberg** (rhythm guitar, bass, vocals) **Ritchie Rome** (keyboards) **unknown** (drums)
Country US

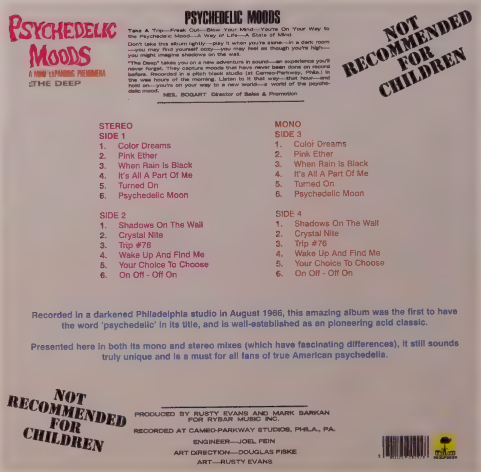
Psychedelic Moods was the brainchild of two Brooklynites, the late Rusty Evans (real name: Marcus Uzilevsky) and Mark Barkan. Evans was a seasoned folkie who had recorded a couple of solo albums, while Barkan was an actor and songwriter who'd written hits for Lesley Gore and Connie Francis, and had recently struck gold with "Pretty Flamingo"—a UK #1 for Manfred Mann in May 1966. As psychedelia began to sweep the scene, Evans presciently suggested to his friend that they ride the wave by making an album whose contents mimicked the effects of an LSD trip.

Armed with a striking front cover design (painted by Evans and based on an eye-popping concept of Barkan's), they approached Neil Bogart of Cameo-Parkway Records, who agreed to front a meager $1,100 to make the record.

Having assembled a band including fellow New York folkie David Bromberg, they drove to Philadelphia, where the label's studio was located, devising much of the album in the car. *Psychedelic Moods* was recorded and mixed in a 24-hour burst between August 19 and 20, with the participants encouraged to improvise as the arrangements came together. "I can't remember the drummer's name, but after six hours of improvising drum licks at my direction, he yelled 'This is too crazy for me!' and ran out of the studio," chuckles Barkan. Some of the musicians (including Evans) had experimented with LSD, but not Barkan, so he let his imagination run wild on thought-provoking lyrics such as "You gotta let go soon or else flying fish with neon golden skins and red neon-lit eyes blinking sunsets will harden into sharp knife-bends." It was all too much for the in-house engineer, as Barkan gleefully recounts: "He thought it was such an earth-shattering experience that he took the original tapes to his psychiatrist."

The music is anchored in garage rock, though there are clear folk, pop and jazz influences and a woozy slant to the production that reflects its creators' hallucinatory experiences. With the basic tracks laid down, Evans and Barkan spent the second day mixing it, adding flourishes such as backward tape and sound effects, concluding with an explosion. While some of it is undeniably goofy, the result is too creative to be branded purely exploitative. For the renowned psychedelic historian Patrick Lundborg, "the twelve tracks are essentially a series of musical trip reports covering the whole emotional spectrum, from chaos and euphoria to introspection and melancholy, with an intense, challenging atmosphere." For Barkan, "the results somehow took on a meaning that Rusty and I never conceived of."

Housed in Evans' original cover design, with a kitsch sleevenote by Bogart that warned "Don't take this album lightly.... You may feel as though you're high.... NOT RECOMMENDED FOR CHILDREN," *Psychedelic Moods* was released in mono and stereo in November. Evans and Barkan had high hopes of it becoming a trailblazing psychedelic bestseller, but when "96 Tears" by ? & the Mysterians became an unexpected smash for Cameo-Parkway (reaching the #1 slot in October), the label's moderate promotional resources were completely gobbled up, and the album got sidelined. Copies slipped into stores, but no single was extracted, reviews were non-existent, and the anticipated stir failed to materialize. The collective then changed their name to The Freak Scene and recorded another album in the same style, *Psychedelic Psoul*, which appeared on Columbia in March 1967—but when that suffered a similar fate, they splintered.



PSYCHEDELIC MOODS
A MIND EXPANDING PHENOMENA
BY THE DEEP

PSYCHEDELIC MOODS

Take A Trip—Freak Out—Blow Your Mind—You're On Your Way to the Psychedelic Mood—A Way of Life—A State of Mind.

Don't take this album lightly—play it when you're alone—in a dark room—you may find yourself cozy—you may feel as though you're high—you might imagine shadows on the wall.

"The Deep" takes you on a new adventure in sound—an experience you'll never forget. They capture moods that have never been done on record before. Recorded in a pitch black studio (at Cameo-Parkway, Phila.) in the wee hours of the morning. Listen to it that way—that hour—and hold on—you're on your way to a new world—a world of the psychedelic mood.

NEIL BOGART Director of Sales & Promotion

NOT RECOMMENDED FOR CHILDREN

STEREO
SIDE 1
1. Color Dreams
2. Pink Ether
3. When Rain Is Black
4. It's All A Part Of Me
5. Turned On
6. Psychedelic Moon

SIDE 2
1. Shadows On The Wall
2. Crystal Nite
3. Trip #76
4. Wake Up And Find Me
5. Your Choice To Choose
6. On Off - Off On

MONO
SIDE 3
1. Color Dreams
2. Pink Ether
3. When Rain Is Black
4. It's All A Part Of Me
5. Turned On
6. Psychedelic Moon

SIDE 4
1. Shadows On The Wall
2. Crystal Nite
3. Trip #76
4. Wake Up And Find Me
5. Your Choice To Choose
6. On Off - Off On

Recorded in a darkened Philadelphia studio in August 1966, this amazing album was the first to have the word 'psychedelic' in its title, and is well-established as an pioneering acid classic.

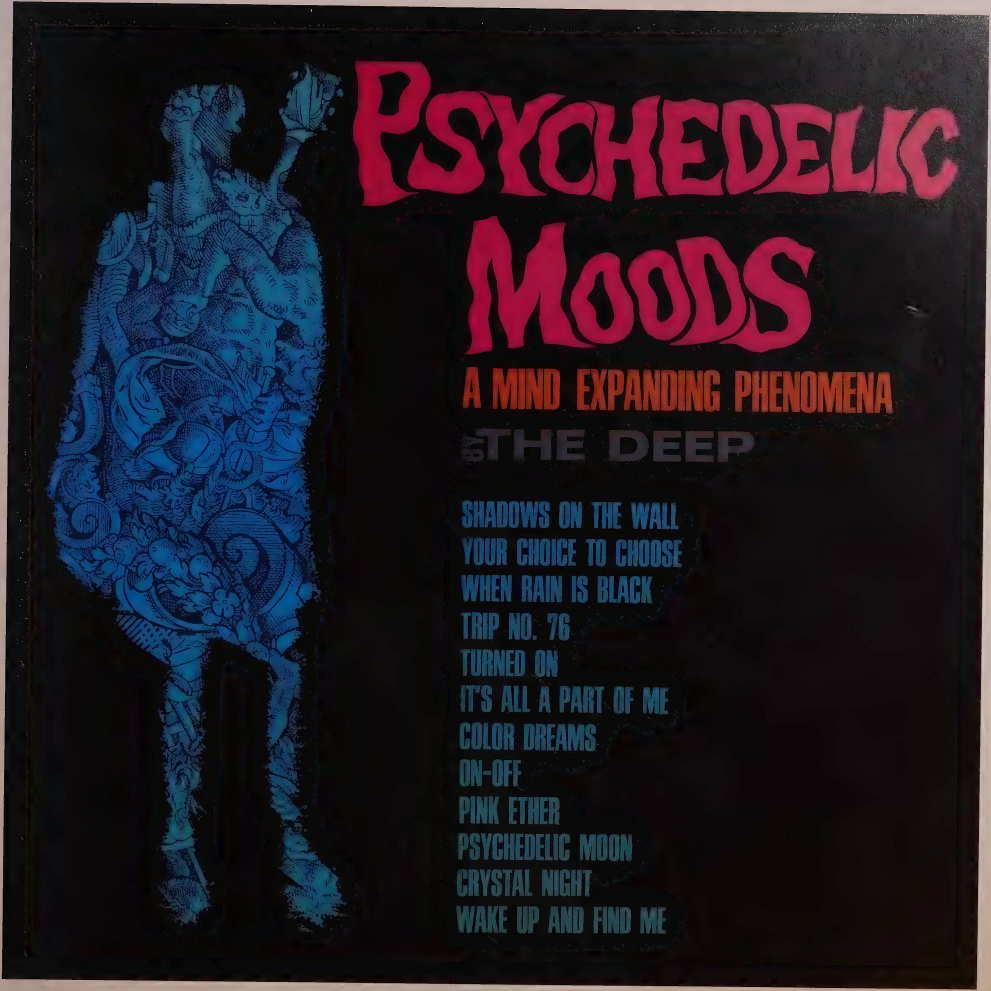
Presented here in both its mono and stereo mixes (which have fascinating differences), it still sounds truly unique and is a must for all fans of true American psychedelia.

NOT RECOMMENDED FOR CHILDREN

PRODUCED BY RUSTY EVANS AND MARK BARKAN FOR RYBAR MUSIC INC.
RECORDED AT CAMEO-PARKWAY STUDIOS, PHILA., PA.
ENGINEER—JOEL FEIN
ART DIRECTION—DOUGLAS FISKE
ART—RUSTY EVANS

FALLOUT

> **"Don't take this album lightly.... You may feel as though you're high.... NOT RECOMMENDED FOR CHILDREN."**
>
> *PSYCHEDELIC MOODS* SLEEVE NOTES



PSYCHEDELIC MOODS

A MIND EXPANDING PHENOMENA

BY THE DEEP

SHADOWS ON THE WALL
YOUR CHOICE TO CHOOSE
WHEN RAIN IS BLACK
TRIP NO. 76
TURNED ON
IT'S ALL A PART OF ME
COLOR DREAMS
ON-OFF
PINK ETHER
PSYCHEDELIC MOON
CRYSTAL NIGHT
WAKE UP AND FIND ME

LSD – A Brief History

Lysergic acid diethylamide (aka LSD-25) was synthesized at Sandoz Laboratories in Basel by the Swiss research chemist Albert Hofmann on November 16, 1938. Hofman was working on ergot, a fungus found on rye, and was unaware of the new compound's powerful hallucinogenic properties until he accidentally ingested a small quantity on April 16, 1943. The result, he wrote in his 1980 book *LSD: My Problem Child*, was "a not unpleasant intoxicated-like condition, characterized by an extremely stimulated imagination. In a dreamlike state, with eyes closed (I found the daylight to be unpleasantly glaring), I perceived an uninterrupted stream of fantastic pictures, extraordinary shapes with intense, kaleidoscopic play of colors." Three days later, Hofmann intentionally took a larger 250-microgram dose, which took effect as he cycled home, confirming the drug's effect.

Sandoz Laboratories began to market LSD as a psychiatric drug in 1947 and as of 1949, research into it was carried out at Harvard. By 1950, the US government was exploring its properties by covertly administering it to a range of individuals, and it was used as a psychotherapeutic tool throughout the decade (one enthusiastic recipient being Cary Grant). As the psychoanalyst Sidney Cohen reported, under its influence the "problems and strivings, the worries and frustrations of everyday life vanished; in their place was a majestic, sunlit, heavenly inner quietude."

This was not to deny the drug's potential for exacerbating, or potentially triggering, psychosis, and as its use gained popularity and credence, authorities around the world became disquieted by its possible effect on the population at large. Early experimentation with the drug was largely conducted on a scholarly basis, but distinguished advocates, including Aldous Huxley (who first took it in 1955) and Timothy Leary (who first took it in 1962) did much to bring it to public awareness, and to encourage its recreational use.

Of course, hallucinogens were nothing new. The ancient Greeks are thought to have ingested them in the secret potion *kykeon* during the annual Eleusinian Mysteries, and indigenous Americans had long used peyote during rituals. But LSD was the first hallucinogen to be used widely as a recreational drug, and its availability escalated sharply when the Sandoz patent expired in 1963, a demonstrable medical use having proven elusive.

Typically administered in a sugar cube or on blotting paper, it was relatively cheap, non-addictive, and highly appealing to the liberal, broad-minded generation that came of age in the 1960s. Its popularity was enhanced by it not being illegal throughout the US until Congress passed the Staggers-Dodd Bill on October 24, 1968. California had banned it on October 6, 1966, and it had been outlawed in the UK on September 9 that year, but its influence had permeated popular culture, spawning an "underground" subculture of its own.

Bob Dylan first took it in April 1964, with John Lennon, George Harrison and Brian Wilson following a year later. By that time, the fabled Owsley "Bear" Stanley had begun to manufacture it in massive quantities in California, and the first blatantly LSD-inspired pop record (Kim Fowley's "The Trip") appeared in July 1965. Acid-inspired Californian bands such as The Charlatans, Jefferson Airplane and the nascent Grateful Dead began to proliferate as the year went on, and Ken Kesey's first "acid test"—a large party centered on LSD use—took place on November 27.

On March 25, 1966, the drug became a national talking point in America with the publication of a cover story in *LIFE* magazine entitled "LSD: The Exploding Threat Of The Mind Drug That Got Out Of Control," which posed the question: "A $5 ticket to a supreme experience? Or

HOLLYWOOD STAR CARY GRANT WAS A SURPRISE ENTHUSIAST FOR LSD.

PSYCHOANALYST DR. SIDNEY COHEN.

PEYOTE IS DERIVED FROM THIS SMALL, SPINELESS CACTUS, WHICH INCLUDES PSYCHOACTIVE ELEMENTS SUCH AS MESCALINE.

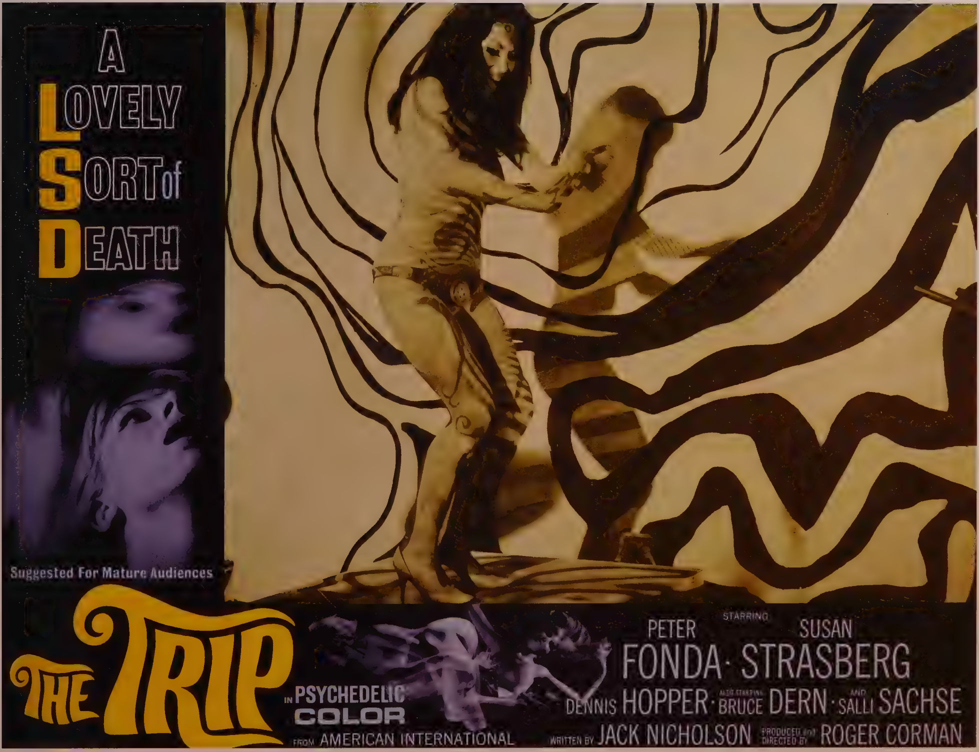
KIM FOWLEY RECORDED THE FIRST LSD-INSPIRED SINGLE IN 1965.

the madhouse?" Such concerns about the drug's potential for harm as well as good were legitimate, but the ensuing media hysteria was too late. By the time LSD reached international awareness that spring, the genie was out of the bottle, and the "psychedelic movement" it had inspired continued to gather momentum, finding expression in clothes, art, films and, perhaps most of all, in music.

In implementing the Controlled Substances Act in 1970, the US Drug Enforcement Administration (DEA) stated of LSD: "It produces no aphrodisiac effects, does not increase creativity, has no lasting positive effect in treating alcoholics or criminals, does not produce a 'model psychosis', and does not generate immediate personality change. However, drug studies have confirmed that the powerful hallucinogenic effects of this drug can produce profound adverse reactions, such as acute panic reactions, psychotic crises, and 'flashbacks,' especially in users ill-equipped to deal with such trauma."

Its advocates, meanwhile, maintained that it was harmless, if ingested responsibly. "The content of an LSD trip varies as to the person, but a stripping away of conditioning, of preconceptions of the 'straight' world, is a primary feature," argued *International Times* in 1972. "When people claim to be changed after their LSD experience, they are not victims of the mythical 'chromosome damage' that has caused so much establishment paranoia over the drug (and which may come with equal likelihood from your color TV or common cold); they may well mean that the trip, in stripping away the artifacts of established society, has given them new perspectives on life.... No one who takes it, even once, can be wholly the same person afterwards."

ROGER CORMAN'S 1967 MOVIE, *THE TRIP*, WAS "SUGGESTED FOR MATURE AUDIENCES" ON THIS MOVIE POSTER.


A
LOVELY
SORT of
DEATH
Suggested For Mature Audiences
THE TRIP
IN PSYCHEDELIC COLOR
FROM AMERICAN INTERNATIONAL
STARRING
PETER FONDA · SUSAN STRASBERG
DENNIS HOPPER · ALSO STARRING BRUCE DERN · AND SALLI SACHSE
WRITTEN BY JACK NICHOLSON
PRODUCED AND DIRECTED BY ROGER CORMAN

THE FREE SPIRITS *Out of Sight and Sound*

Released January 1967
Personnel **Larry Coryell** (lead guitar, vocals) **Columbus "Chip" Baker** (vocals, rhythm guitar)
Jim Pepper (tenor sax, flute) **Chris Hills** (bass) **Bobby Moses** (drums)
Country US

The "NOW" group
with the "NOW" sound
THE FREE SPIRITS
abc
TATTOO MAN
GIRL OF THE MOUNTAIN
THE FREE SPIRITS

ADVERTISEMENT IN *GO* NEWSPAPER, NOVEMBER 1966.

This adventurous but short-lived quintet are credited with devising what came to be known as jazz-rock, but deserve to be celebrated as psychedelic pioneers, too. Their lead guitarist was the young Larry Coryell, who'd moved to New York upon completing college in Seattle in 1965, and played with drummer/bandleader Chico Hamilton and guitarist Gabor Szabo. Equally inspired by John Coltrane, Miles Davis, The Beatles and The Stones, he was interested in attempting to blend their styles, and got together with the other Free Spirits in a tenement building at 93 Eldridge St. (on the Lower East Side) in the spring of 1966, later referring to them as "five tripped-out cats from all parts of the world who'd moved into the same block in the same neighborhood."

All were superb musicians. Singer-guitarist Chip Baker was one of the more imaginative lyricists of the period, sax player Jim Pepper attracted players like Ornette Coleman, Don Cherry and Jack DeJohnette to their gigs, bassist Chris Hills was a charismatic multi-instrumentalist, and 17-year-old drummer Bobby Moses had already played with Roland Kirk. "One could say we were a curious amalgam of strong-willed, uniquely talented, slightly insane, visionary beings on the cutting edge of musical exploration and psychedelic experimentation," Moses ventures.

Aware from the start that they were attempting something new, they made a strong live impact over the course of 1966, undertaking numerous gigs at Steve Paul's Scene club, and sharing stages with The Doors, Jimi Hendrix and The Velvet Underground. Having rejected an offer from Elektra, they signed to the ABC label that fall, mainly at guitarist Szabo's behest and due in no small part to the fact that jazz producer Bob Thiele, who had overseen albums by their heroes Coltrane and Charles Mingus, would be working with them.

When they entered famed engineer Rudy Van Gelder's studio in New Jersey, however, they were in for a rude awakening. Thiele had recorded hugely influential jazz records, but he was barely tolerant of rock 'n' roll, and his attitude made for a poisonous atmosphere. He was loathe to allow them more than one take for each song, so blunders were left intact and they could not stretch out instrumentally, as they did live. For Baker, "The record was not the music we played. It was an aspect of it, but not what was most exciting for us."

It can justly be called ahead of its time. From the frenetic opener "Don't Look Now (But Your Head Is Turned Around)" and the sitar-driven "I'm Gonna Be Free" to the touching "Girl Of The Mountain" and hip groover "Early Mornin' Fear," it stands as an intriguing bridge between the mod scene of 1966 and the emergent psychedelic culture, also reflecting the band's experience of LSD. It incorporates more elements of jazz than any other rock record up to that time, as well as various guitar effects, sitar, flute and decidedly psychedelic lyrics. "Blue Water Mother" even features two completely different sets of words being sung simultaneously.

The band's debut 45 was issued in November 1966, coupling "Tattoo Man" and "Girl Of The Mountain." They continued to gig in and around New York, and *Billboard* observed of one performance at the end of the month: "The group used a driving style in its rock numbers, with much wailing and shouting from Coryell and Baker in their vocal solos.... The two jazz numbers that ended the lengthy set, 'Waltz Without End' and 'A Night In Tunisia,' were peaks of the evening. Coryell, a bright young jazz guitarist, and Pepper put their all into their solos."

The LP was issued on January 4, 1967. *Stereo Review* called them "five young men with extensive jazz roots who bring love and gusto to rock music, and in the process make it expand into broader areas," adding: "They can't sing, and it's just as well, for their lyrics are simply ridiculous. But their musicianship is considerable." Sales were meager.

A recording of them playing at The Scene on Wednesday, February 22, gives a more accurate indication of their sound. Joined by jazzmen Gary Burton, Dave Liebman, Randy Brecker and Joe Beck, it includes plenty of lengthy solos and intense jamming, but it proved to be one of their final shows. Shortly afterwards, Coryell and Moses departed to join Burton's band. They were replaced by organist Lee Reinoehl and drummer James Zitro, but the chemistry wasn't the same. "The Free Spirits were a band of the moment—and what a moment!" concludes Baker. "I think we were transmitters for something that was special about that time, a liberated, extravagant feeling that was in the air all around us, something that felt like the spirit of the counterculture."

STEREO
OUT OF SIGHT AND SOUND
abc RECORDS
THE FREE SPIRITS

"One could say we were a curious amalgam of strong-willed, uniquely talented, slightly insane, visionary beings." BOBBY MOSES

THE DOORS *The Doors*

Released January 1967
Personnel **Jim Morrison** (lead vocals) **Ray Manzarek** (keyboards) **Robby Krieger** (guitar, bass) **John Densmore** (drums)
Country US

LEFTTO RIGHT: KRIEGER, MORRISON, DENSMORE, MANZAREK, 1967.

This celebrated quartet coalesced in Los Angeles in the fall of 1965. As Jac Holzman, boss of their label, Elektra, has stated: "Jim and Ray knew each other from film school, so that was a natural combination. Ray then picked John, and John suggested Robby, so it was a natural coming-together."

They spent the early part of 1966 honing their early set in seedy, ill-attended Sunset Strip clubs such as the Sea Witch and the London Fog. Treating the performances as glorified rehearsals, they began to attract the attention of their peers, and soon graduated to the more prestigious Whisky a Go Go club. Arthur Lee of Love recommended that Holzman check them out at the club that spring. Initially, Holzman couldn't see what the fuss was about. "I wasn't impressed. They were doing mostly blues, and not the songs for which they became so famous—but I was struck by Ray. He played two keyboards as if his brain had been cleaved in two. I thought that was amazing, and so I came back another night."

He persuaded them to sign to Elektra and put them into the studio with producer Paul A. Rothchild, not the least of whose challenges was keeping the mercurial Morrison in line. Their debut album was recorded at Sunset Sound (a 4-track facility at 6650 Sunset Boulevard) over the course of the final week of August. Following their intensive live performances, the band's set was tight, making the sessions efficient, especially with a little help from session bassist Larry Knechtel. "The band was playing in the large open studio space of Sunset Sound, with Jim in an isolation booth to prevent voice leakage onto the instrumental tracks," Holzman recalled. "It was a perfect metaphor."

The album kicks off with the hard-hitting "Break On Through (To The Other Side)," whose complex bossa-nova groove typifies the band's musical authority. Elsewhere the band showcases a broad range of songs, with Morrison's dark lyrics and resonant baritone hinting at a degenerate vision that set them apart from their peers. Musically, all four members pull their weight, spurring themselves to some amazing peaks on pop songs like "Soul Kitchen," "The Crystal Ship" and Krieger's 7-minute "Light My Fire," as well as lighter-hearted numbers like "Twentieth Century Fox," "I Looked At You," "Take It As It Comes" and a rendition of Brecht & Weill's "Alabama Song."

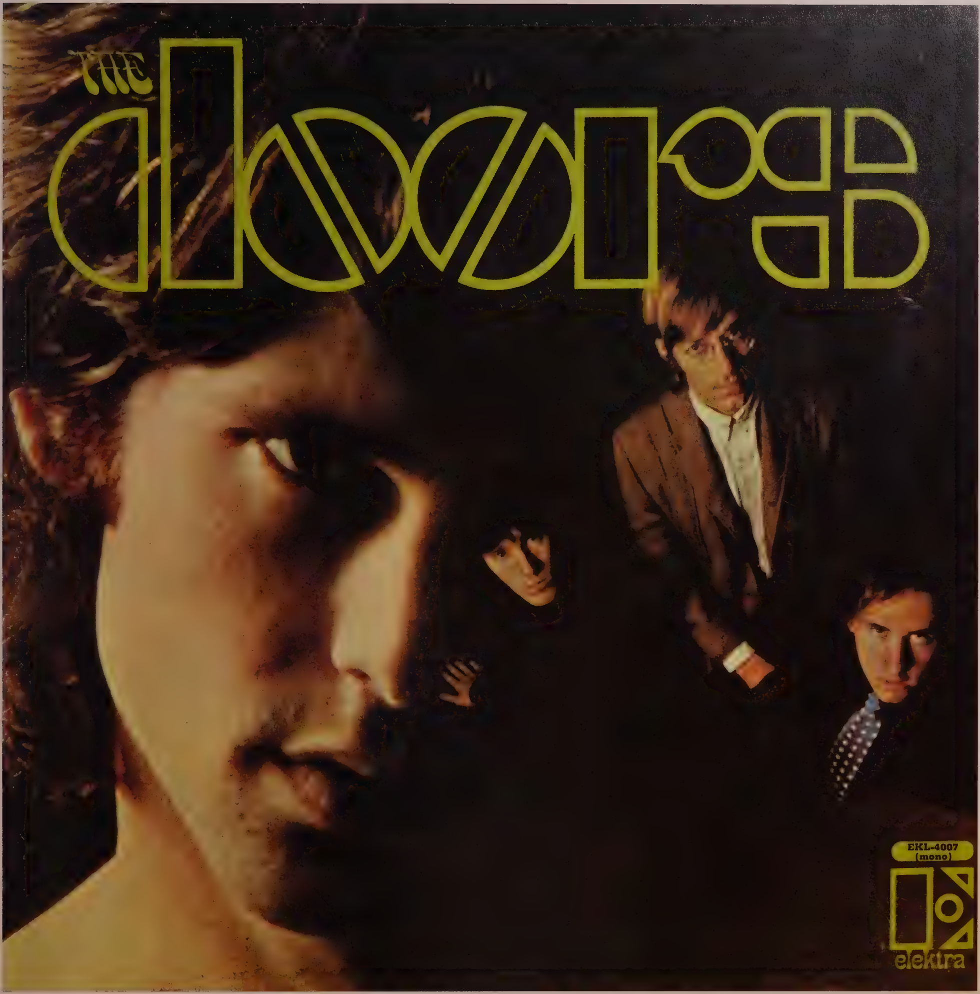
The album's centerpiece, however, is the sinister and compelling epic that concludes proceedings. As Rothchild put it: "When 'The End' was first performed in the studio, we took almost a whole day to set it up, because it was a very complex piece to record. When we finally got the tape rolling, it was the most awe-inspiring thing I'd ever witnessed in the studio." Written by Morrison (who was tripping on LSD the first time they attempted to record it in the darkened studio), it features a spellbinding guitar part from Krieger, and culminates in Morrison notoriously stating: "Father, I want to kill you. Mother, I want to—"

Ray Manzarek describes how Morrison "was giving voice in a rock 'n' roll setting to the Oedipus complex, at the time a widely discussed tendency in Freudian psychology." So thrilled was Holzman with the result that he uncomplainingly picked up the bill when Morrison returned to the studio alone later that night and trashed it with a fire extinguisher.

To the band's frustration, the album's release was delayed until the New Year in order not to have to compete with the Christmas rush. A launch party was held at the Fillmore West on Friday, January 6, 1967, and Elektra's press material described it as "an album of overwhelming intensity; a veritable tidal wave of pungent electric sound." The reviews were glowing. "This album is certainly the best yet by any West Coast group," said *Mojo Navigator* and *Hullabaloo* stated: "The Doors are the new group by which all other new groups must, for a time at least, be measured."

"Light My Fire" was issued as a single in May and shot to #1. It also caused controversy when the band appeared on *The Ed Sullivan Show* on September 17. They agreed to change the word *higher* to *better* at the end of one line in order to appease the show's sponsors who were concerned about the drugs reference. For the live broadcast, however, Jim Morrison reverted to the original lyrics and The Doors were banned from ever appearing on the show again.

The album reached #2 that summer. One of the more durable recordings of its era, it has continued to sell ever since. As the late Rothchild remarked to *Bay Area Music* magazine in 1981: "We tried to strike a fine line between being fresh and original and being documentary —making the record sound like it really happened live (which it did, for the most part). At the same time we wanted it to sound new. I didn't want it to sound gimmicky by using things that sounded really trendy."


THE
doors
EKL-4007
(mono)
elektra

"... an album of overwhelming intensity; a veritable tidal wave of pungent electric sound." ELEKTRA PRESS RELEASE

COUNTRY JOE & THE FISH

Electric Music for the Mind and Body

Released May 1967
Personnel **Joe McDonald** (vocals, guitar) **Barry Melton** (vocals, guitar) **David Cohen** (guitar, organ) **Bruce Barthol** (bass, harmonica) **Gary "Chicken" Hirsh** (drums)
Country US

Joe McDonald was named after Joseph Stalin by his Communist parents, but his own values were more liberal. Having spent three years serving in the US Navy, in 1962 he enrolled at Los Angeles City College, and slowly began busking in Berkeley. By mid-1965, he'd formed a duo with Barry "The Fish" Melton, whose nickname referred to Mao Zedong's statement that "the guerrilla must move amongst the people as a fish swims in the sea." Seasoned folkies, they gradually shifted their focus towards rock 'n' roll, expanding their act to include their housemate Bruce Barthol, David Cohen and drummer John Francis Gunning, before recording an EP under their own steam in September 1965, and moving to San Francisco in early 1966.

Their timing was impeccable, and they quickly became one of the top draws in the Bay Area's nascent psychedelic scene, initially through regular performances at the Jabberwock coffeehouse. "Once we hit into the electric medium and into the rock medium, we were pandering to the public taste," according to Melton. "We became extraordinarily popular. The little folk club where we used to play once every two weeks, we played every single night for a month, or something like that, and filled it. And after a while we filled two shows every single night."

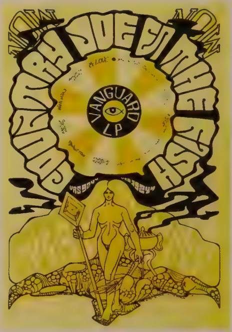
They pioneered acid rock on the lengthy "Section 43" (included on a second self-produced EP in June), and by the end of the year they were staples at the Avalon and Fillmore ballrooms, as well as playing many free concerts, honing their blend of politicized rock 'n' roll, psychedelia and good-natured folk. As *Pop/Rock Music* magazine wrote at the time: "Beneath the calliope, harpsichord, acoustic guitar, wine bottle, bells, drums, kazoo, washboard and barking, the Fish weave rock-acid, electronics, blues, rhythm & blues, country-western and even hillbilly into tight-knit material that bends and whines to their particular demand."

On November 9, 1966, they signed with the independent Vanguard label, and began preparing for their forthcoming album sessions. The rehearsals were briefly interrupted when it was decided to replace Gunning with Gary "Chicken" Hirsh, who considerably enhanced their sound. They recorded *Electric Music for the Mind and Body* in the first week of February 1967 at the 4-track Sierra Sound Laboratories in Berkeley, where they were overseen by their manager ED Denson and label boss Samuel Charters.

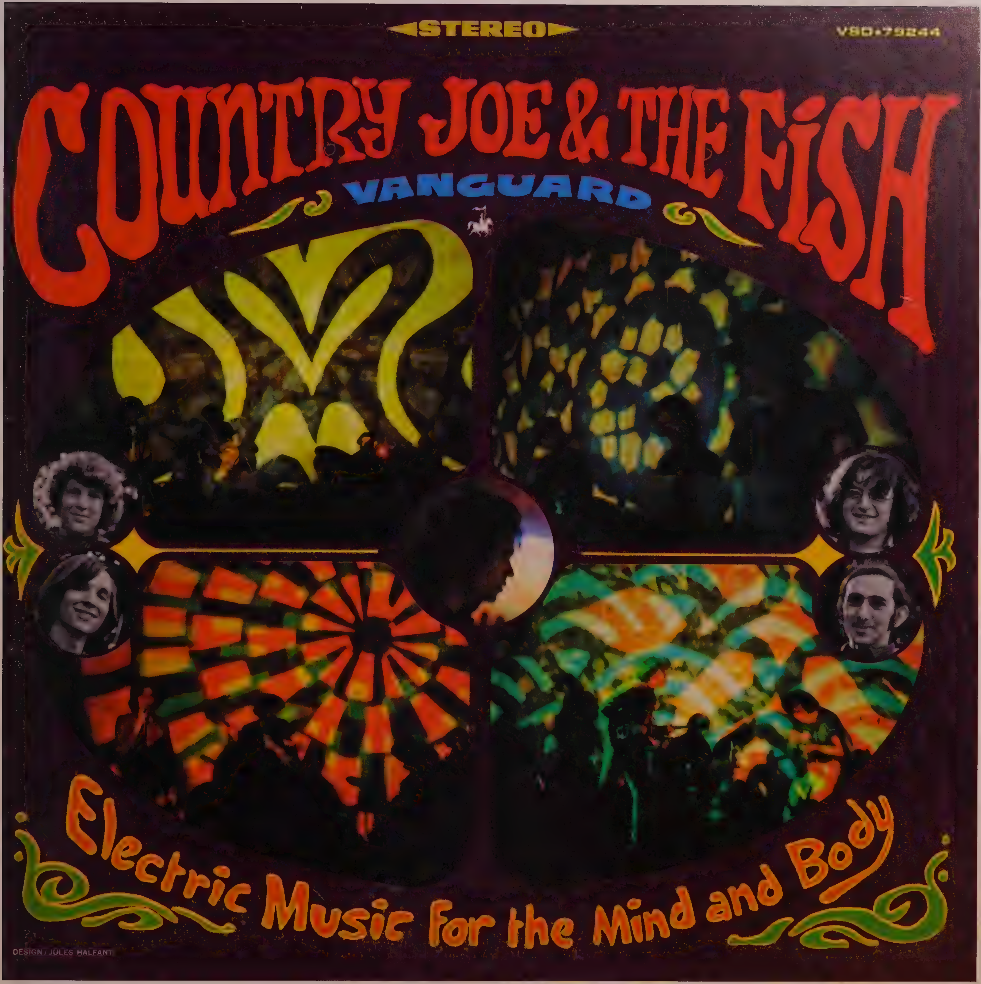
In common with most early San Francisco recordings, it was a mixture of cutting-edge psychedelic rock (the eerie ballad "Porpoise Mouth," which concerns McDonald's first LSD trip, the relentless, ominous instrumental "Section 43," the atmospheric "Bass Strings") and material that harks back to an earlier era. Some of it sounds dated now, but McDonald shows a knack for catchy pop, especially on "Not So Sweet Martha Lorraine," and there's distinctive guitar from Melton and organ from Cohen throughout. The lengthy instrumental sections work effectively, perhaps because the music was all recorded live, with only the vocals added later.

The LP was launched with a party at the Fillmore on May 11, and reviews were enthusiastic. In the *San Francisco Chronicle*, the éminence grise of West Coast critics, Ralph J. Gleason, remarked that the album should only be "played on religious occasions." *Crawdaddy!* said it was "distantly removed from anything that has been previously associated with rock 'n' roll," adding: "Words should be applied to this album with extreme caution. Like a kaleidoscope, it's easy not to appreciate." *Hit Parader* was enthusiastic too, calling them "insanely groovy" and concluding: "Everything they do is dynamic and penetrating, and really swell." Only the staid *Stereo Review* dissented, dismissing it as "a noisy mélange of over-amplified guitars, organ, various bells and tambourines, and a sound that could just possibly be love badges and Indian beads clanking together in the background."

History has borne out the former view; as Melton stated in 2003: "We put together what seemed to fit in the group, and nobody was trying to restrict anything. If you listen to what's on the first record, there's some stuff that's fairly shocking for its time.... We were in this groove, so to speak. We put together an array of songs and considered them aesthetically, and that's what seemed to fit together. I think we made a good song selection on there."



PRESS ADVERTISEMENT FOR *ELECTRIC MUSIC FOR THE MIND AND BODY.*


STEREO
VSD•79244
COUNTRY JOE & THE FISH
VANGUARD
Electric Music for the Mind and Body
DESIGN / JULES HALFANT

"Everything they do is dynamic and penetrating and really swell." *HIT PARADER* MAGAZINE, 1967

THE BEATLES

Sgt. Pepper's Lonely Hearts Club Band

Released June 1967
Personnel **John Lennon** (vocals, guitar, keyboards, harmonica, percussion) **Paul McCartney** (vocals, guitar, bass, keyboards, percussion) **George Harrison** (vocals, guitar, sitar, tamboura, harmonica, kazoo, percussion) **Ringo Starr** (drums, percussion, tubular bells, harmonica, vocals)
Country UK

PRESS LAUNCH AT BRIAN EPSTEIN'S HOME, MAY 19, 1967.

On the evening of Friday, May 19, 1967, Brian Epstein hosted a small party at his London home, 24 Chapel Street in Belgravia. A select group of journalists sipped champagne and ate gazpacho, caviar and poached salmon as they listened to the new Beatles album at top volume, in the presence of its creators. Having played their final concert the previous August, the quartet had sequestered themselves at Abbey Road for months on end, becoming far less visible than before. "How can we tour when we're making the stuff like we are doing on the new album?" asked John Lennon, high on LSD and resplendent in a floral shirt, purple trousers and a sporran.

It was an excellent question. *Sgt. Pepper's Lonely Hearts Club Band* was outstandingly original and wide-ranging, touching on rock 'n' roll, pop, psychedelia, the avant-garde, music hall, raga, classical and more. Sessions had begun at Abbey Road the previous December, and stretched into April, at an eye-watering total cost of £25,000. This was the longest time and the largest sum any artist had ever spent on an album. Engineer Geoff Emerick estimated that it took over 700 hours to record, much of this time devoted to experimenting well into the night.

Drugs inevitably played a large part in the process. "Until this album, we'd never thought of taking the freedom to do something like *Sgt. Pepper*," McCartney said in 1986. "Marijuana started to find its way into everything we did. It colored our perception, and we started to realize there weren't as many barriers as we'd thought."

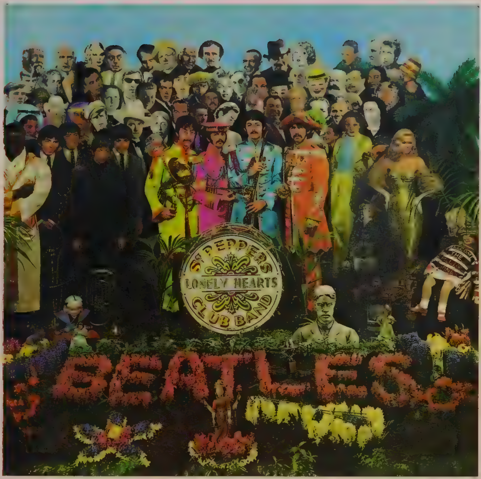
Not every member enjoyed putting it together. "A lot of the time it ended up with just Paul playing the piano and Ringo keeping the tempo, and we weren't allowed to play as a band as much," Harrison later complained, while Starr added: "The biggest memory I have of *Sgt. Pepper* is I learned to play chess." Part of the reason it was so time-consuming was that they were working with relatively primitive four-track equipment. However, as Emerick put it: "It was because of those very limitations that we were put on the spot, forced to make creative decisions every step of the way. Necessity was the mother of invention, and that was part of the magic of the album."

The innovations on *Sgt. Pepper's* went far beyond the music; the disc had no gaps between tracks and contained a hidden track (a snatch of gibberish at the end of side two). The elaborate gatefold sleeve, photographed on March 30, was the first to be designed by a fine artist (Peter Blake), and incorporates the images of 66 individuals as diverse as Dr. Livingstone, Bob Dylan, Laurel & Hardy, Lewis Carroll and Liverpool footballer Albert Stubbins. It was also the first album cover to provide full lyrics to the songs. Other innovations included a custom inner sleeve and a separate insert. "It has been reported from more than one source that the mustache in the cut-out given with the record gives highly interesting results when eaten," *International Times* reported upon its release.

Reviewers were knocked out, in the parlance of the era. For *Disc and Music Echo,* it was a "masterpiece of musical genius." *Music Maker* said "the breadth and scope their music has attained is quite incredible," and even the sniffy *Gramophone* hailed it as "bizarre, wonderful, perverse, beautiful, exciting, provocative, exasperating, compassionate and mocking."

In hindsight, its reputation has perhaps waned; the thematic unity that was perceived at the time seems less obvious, and certain songs are clearly stronger than others. But no album of the 1960s had as much impact on contemporary musicians or culture, greatly expanding the boundaries of pop in the process. For The Beatles, however, it was business as usual. "You just have to keep striving for perfection," Harrison cheerily informed *Disc and Music Echo* at Epstein's party. "This LP—I think it's the best we've done, but it's only the best we could do at the time. The next one ought to be better. That's always got to be the goal."

PARLOPHONE


SGT PEPPERS
LONELY HEARTS
CLUB BAND
BEATLES

"The biggest memory I have of *Sgt. Pepper* is I learned to play chess." RINGO STARR

MOBY GRAPE *Moby Grape*

Released June 1967
Personnel **Peter Lewis** (vocals, rhythm guitar) **Jerry Miller** (lead guitar, vocals) **Skip Spence** (rhythm guitar, vocals) **Bob Mosley** (bass, vocals) **Don Stevenson** (drums, vocals)
Country US

In the summer of 1966, Jefferson Airplane's impish drummer, Skip Spence, decided to form a new band, in which he could return to guitar playing. Overseen by the Airplane's original manager, Matthew Katz, Moby Grape soon came together, featuring three members of rock band The Frantics, as well as Peter Lewis (the son of Hollywood star Loretta Young). The fact that all five members wrote and sang in harmony made them stand out on the San Francisco scene, as did their three-guitar lineup and focus on short, sharp songs, bucking the local trend for lengthy improvisations.

They were amed after a dumb gag that ran along the lines of "What's eight tons, purple and floats in the sea?" and they based themselves in Mill Valley, making their live debut on September 8 at The Ark, a club located inside an old paddle boat in Sausalito. "Afterwards they appeared at all the hip places like the Fillmore, the Avalon, the Matrix and Winterland," wrote *Hit Parader* the following summer. "Record companies made offers, the boys played hard-to-get for a long time, they negotiated with eight companies, and finally they signed with Columbia."

Their first album was swiftly recorded in Hollywood in March and April 1967, with producer David Rubinson, at a total cost of $11,000—not much at the time. The songs spanned hard rock, introspective balladry and psychedelic experimentation, while remaining consistently melodic and imaginative. Only two of the thirteen tracks exceeded three minutes, and their remarkable ability to weave guitar parts together was showcased throughout.

"When you're broke and prepared, it's amazing what you can achieve," Don Stevenson recalled of the recording sessions. "We just didn't know any better. We'd rehearsed well, and knew all our parts."

Sensing major success, Columbia took the bizarre decision to release ten of the songs on five singles, simultaneously. "They feel their sound is too wide-ranging to be captured on a single disc," reported *KRLA Beat* in early June. "They hope DJs will play them all and let the public pick its favorite."

The album's release was accompanied by unprecedented hype. "Moby Grape will do for the US what The Beatles did for Liverpool," screamed a June 1967 headline in *Go* magazine, and one Columbia distributor even hired a man with a horse and buggy to deliver bunches of grapes to record stores.

The LP was launched at The Avalon Ballroom on June 6. Special bottles of wine with the band's logo on their labels were provided, but no corkscrews, and the release of hundreds of purple orchids from the ceiling made the floor a treacherous mess. None of the singles became hits, and though the LP was well received—*Crawdaddy!* said, "Moby Grape assault their audience, bathing them in almost unavoidable joy," and *TeenSet* called them "the best thing out of San Francisco since the Airplane"—it peaked at a disappointing #24. Its prospects weren't helped by Columbia's belated realization that drummer Don Stevenson was extending his middle finger on the front cover (and accompanying poster), prompting them to revamp the artwork.

Hassles with Katz meant the band's opening slot at Monterey was omitted from the film, and a tour with The Mamas & the Papas was cut short, largely because of the band's arrogant attitude. As Lewis admitted: "We were maniacs.… I was raised in Hollywood, so I know that it's not cool to put your cigarette out on [Columbia president] Clive Davis's rug. We just thought we were so good, that we could do what we wanted to."

By the year's end, dissent within the band was undermining them, as were the machinations of Katz, from whom they wished to extricate themselves, but to whom they'd signed away their name.

They managed to make a good deal more music, some of which was excellent, but left behind a nagging sense of unfulfilled potential. Still, everyone agrees their first album is a classic. "That was the best album, by miles," according to Lewis. "I loved it. It was everything we had.… That album was cut when everything seemed perfect. San Francisco was like heaven, everyone was stoned and happy and free, everyone loved and lived for music."

> **“We just thought we were so good, that we could do what we wanted to.”** PETER LEWIS

STEREO CS 9498
CL 2698
COLUMBIA
Moby Grape
PETER LEWIS
JERRY MILLER
SKIP SPENCE
DON STEVENSON
BOB MOSLEY

DIRECTION:
SAN FRANCISCO
Moby Grape
COLUMBIA
Produced by David Rubinson
ROGERS

CAPTAIN BEEFHEART AND HIS MAGIC BAND *Safe as Milk*

Released June 1967
Personnel **Don Van Vliet** (lead vocals, harmonica, marimba) **Alex Snouffer** (guitar, bass) **Ry Cooder** (guitar, slide guitar, bass) **Jerry Handley** (bass) **John French** (drums)
Country US

Born in January 1941, Don Vliet was a talented painter and sculptor as a youngster, but his interests shifted towards music when his parents moved from Glendale, California to Lancaster, in the Mojave Desert, when he was 13. A spoiled only child, he immersed himself in blues, R&B and jazz as a teenager, often in the company of his friend, Frank Zappa, whom he'd encountered at Antelope Valley High School.

After spells as a door-to-door vacuum cleaner salesman and shoe-store assistant, he switched his focus to music, forming the first version of The Magic Band in early 1965, with his friend, Alex Snouffer.

They released two singles on A&M Records, in March and August 1966, but neither sold well beyond their underground following in California. As the year progressed, the band continued to perform around California. After one gig outside Lancaster, Vliet was approached by Herb Bermann, a Korean War veteran and sometime actor who'd written a number of offbeat poems he thought might make interesting songs.

He and Vliet collaborated closely on the material that would come to constitute *Safe as Milk*, basing themselves in Vliet's mother's living room. "I was not only struck by the power of his presence as a performer, but by his unique curiosity about storytelling and poetry," Bermann stated in 2004. "At heart he's a wonderful poet."

The Magic Band parted company with A&M when its co-founder Jerry Moss reportedly dismissed the album demos they'd made as "too negative," and by early 1967 they had signed a deal with the new independent label, Buddah.

Following flattering coercion from label head Bob Krasnow, who believed The Magic Band would be "bigger than The Beatles," the young guitar maestro Ry Cooder was added to their ranks at the last minute—not least so he could tighten up their arrangements, having first negotiated the hectoring Vliet's unconventional, non-linear style of composition. The *Safe as Milk* sessions were at RCA Studios in Los Angeles that spring, overseen by producer Richard Perry.

A mutant brew of Delta blues, doo-wop, R&B, country, pop and psychedelic rock, it still sounds as weird and playful as it must have in the summer of 1967. One of the more genuinely weird and creative releases of the era, it makes Vliet's subsequent claim never to have taken LSD somewhat surprising. Every track features shifting time signatures, snaky guitar licks and intricate drumming, with monstrous fuzz bass sprinkled throughout.

The most blatantly acid-influenced tracks, the astounding "Electricity" and "Autumn's Child" close each side. Unpredictably structured and boasting prominent theremin, they sound like little else ever recorded. Stamped over the whole album is Vliet's remarkable voice, alternating between a sweetly soulful tone and an angry snarl. Unlike many albums in this book, it is strongly disciplined, reflecting the musicians' sharp attire on the cover. The sound is tight and economical, with no meandering guitar solos or extended jams, and the longest song runs to only four minutes and two seconds.

The title *Safe as Milk* was inspired by a song that didn't make it onto the final lineup but did appear on their next album, *Strictly Personal*, the following year. Reflecting on the title at the time, co-producer Bob Krasnow told the underground paper *World Countdown*: "I was pushing Captain Beefheart down a Los Angeles freeway at four a.m., trying to explain that all those strange things he was seeing out there were people, and he looked at me and said: 'Hey, man, everything is safe as milk.' And I quickly replied, 'Beef, that's a great title for an album.'"

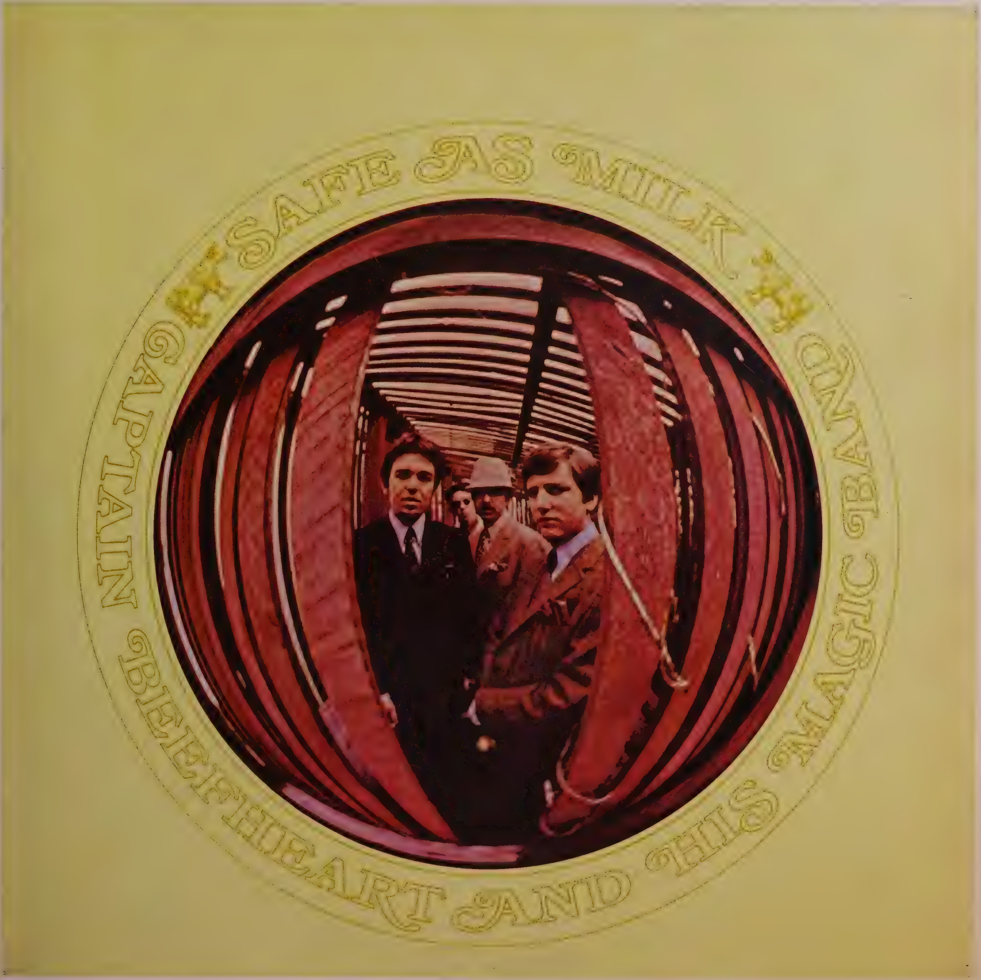
The album was prominently advertised in *Billboard*, *World Countdown* and elsewhere in June and the response was enthusiastic, with reported claims emerging in July that 20,000 copies had sold in the first 10 days of release.

Bermann: "When it came out, we got a telegram from Leonard Bernstein congratulating us on brilliant work, and encouraging us to keep going. He thought 'Autumn's Child' was a symphonic work of great importance." Nonetheless, Cooder departed shortly before the Monterey Pop Festival in June, meaning their scheduled performance could not go ahead. Krasnow's dream of overtaking The Beatles proved ill-founded, although when both John Lennon and George Harrison were later photographed at home, the bumper stickers that came inside original copies of *Safe as Milk* were visible in the background.

When *Safe as Milk* was reissued in 1970—by which time Beefheart was an underground icon—a banner had been added to the top of the sleeve pronouncing it "one of the forgotten classics of rock 'n' roll history." It was only three years old, but in those fast-moving days it already seemed a relic.

SAFE AS MILK
BUDDAH RECORDS
Beware! Captain Beefheart and His MAGIC Band

BILLBOARD ADVERTISEMENT, JUNE 24, 1967.


SAFE AS MILK
CAPTAIN BEEFHEART AND HIS MAGIC BAND

"When it came out, we got a telegram from Leonard Bernstein congratulating us on our brilliant work." HERB BERMANN

THE BEE GEES *Bee Gees 1st*

Released July 1967
Personnel **Barry Gibb** (vocals, rhythm guitar) **Robin Gibb** (vocals, organ) **Maurice Gibb** (vocals, bass, guitar, keyboards) **Vince Melouney** (lead guitar) **Colin Petersen** (drums)
Country UK

This album's title is a misnomer, given that the Brothers Gibb had already issued two LPs in Australia, *The Bee Gees Sing & Play 14 Barry Gibb Songs* (November 1965) and *Spicks & Specks* (November 1966). The title track of the latter was a huge hit Down Under, inspiring the three brothers to return to their native UK. They set sail on the SS *Fairsky* on Tuesday, January 3, 1967, part-paying their way by performing on board, and spending most of their spare time writing songs.

Disembarking in Southampton on Tuesday, February 7, they hooked up with their friend Colin Petersen, who'd traveled to the UK ahead of them in search of film work, and had arranged accommodation for them in the unglamorous London suburb of Hendon. Days later, having agreed to add Petersen as their drummer, they auditioned for the Australian-born impresario Robert Stigwood (to whom they'd sent tapes ahead of their arrival) in Brian Epstein's Saville Theatre. Much impressed, not least by Barry's claim that they had 500 songs banked up, he signed them to a five-year management contract, gushing: "The Bee Gees put on one of the most exciting stage shows I've ever seen. They have a tremendous versatility, an unbelievable professionalism. It's impossible to overstate their international potential, both as performers and composers."

Already licensed by Polydor, their first British single, "Spicks & Specks/I Am The World," was issued on February 24. Instead of gigging in support of it, Stigwood encouraged them to focus on polishing an album's worth of original material. They spent the first week of March making demos in Polydor's London studios, where they completed writing "New York Mining Disaster 1941" during a power outage. They then moved to IBC Studios, where they would record the bulk of their music for the rest of the decade.

The largely nocturnal sessions for *Bee Gees 1st* began at IBC on March 7, nominally overseen by Ossie Byrne, who'd also produced their earlier work. From the first, Australian guitarist Vince Melouney contributed, having been invited to participate by Maurice, whom he'd contacted through his friendship with another UK-based Aussie band, The Easybeats. The sessions ended on April 21, having been only briefly interrupted for the quintet to make their UK debut at the Saville Theatre nightly between March 27 and April 1, supporting Fats Domino and Gerry & the Pacemakers. By that time Stigwood had struck a deal with Atlantic Records to release the band's material in the US, and momentum was fast gathering.

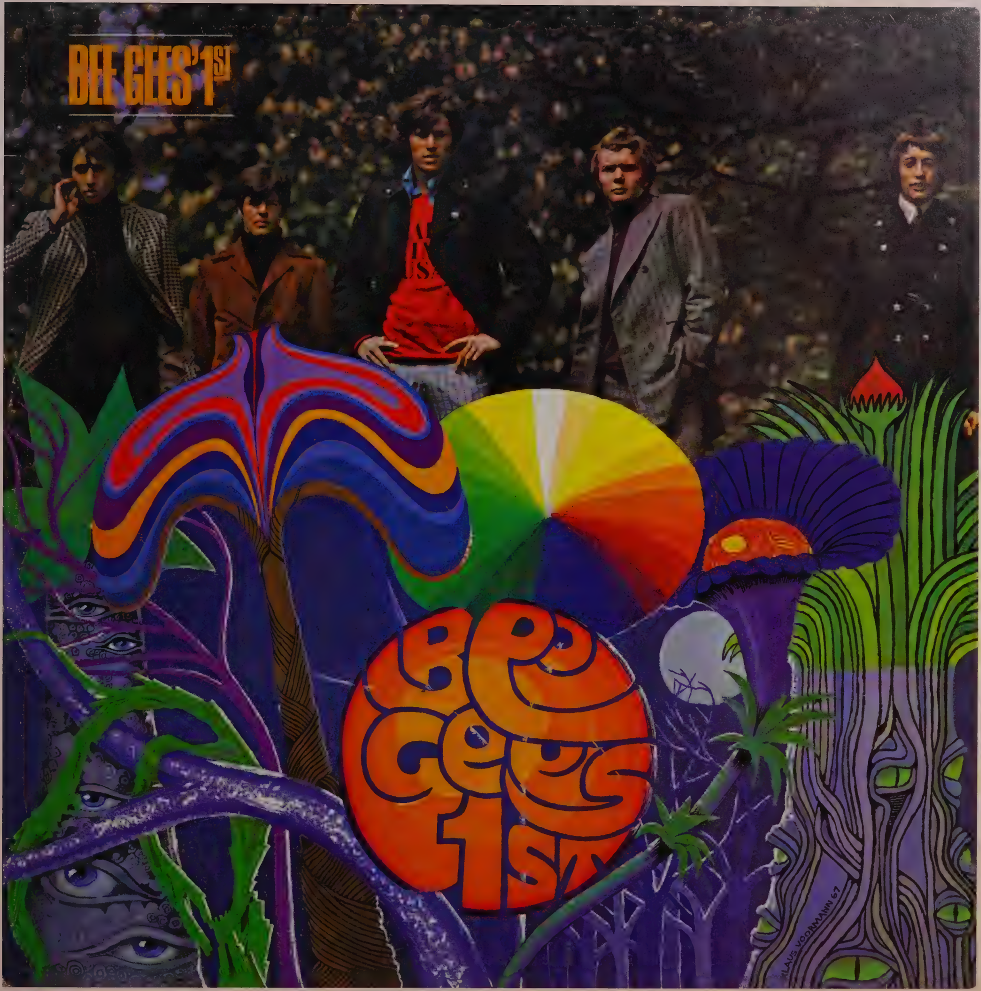
An enjoyable blend of quirky, Beatles-influenced pop and emotive ballads, *Bee Gees 1st* is more psychedelic than most of their subsequent work, despite Barry telling *Hullabaloo* magazine at the time: "Psychedelic music holds no depth at all." Notable tracks include the taut, catchy pop-rockers "Red Chair Fadeaway" (with prominent Mellotron) and "In My Own Time," the dreamy "Please Read Me," the oddball "Every Christian Lion-Hearted Man Will Show You" (with more Mellotron from Maurice), and the eccentric "Cucumber Castle," not to mention the much-admired hits "New York Mining Disaster 1941" and "To Love Somebody."

LEFT TO RIGHT: MAURICE, PETERSEN, ROBIN, MELOUNEY, BARRY (SEATED), LONDON, 1967.

It's easy to forget that they were actually a proper five-piece band at the outset of their UK career. Guitarist Melouney and drummer Petersen are prominent throughout, while the quirky arrangements by Bill Shepherd, with whom they would work closely in ensuing years, veer between hard-edged pop and the orchestrated sound they'd later develop. The brothers' singing is as complex and impressive as you'd expect, and the lyrics have a wistful edge that often forms an unsettling counterpoint to the Beatles-esque melodies.

Indeed, there were rumors that John and Paul had secretly written "New York Mining Disaster, 1941" which had been released as a 45 in April, and eventually climbed to #12. In its review of the album on July 22, *Disc and Music Echo* stated: "It is almost impossible to be objective about The Bee Gees, because lurking at the back of one's mind is the nagging suspicion that in September 1971, or thereabouts, John Lennon is going to leap up, flick flowers and beads at us, and cackle demoniacally: 'Fooled You! It was us all the time!'"

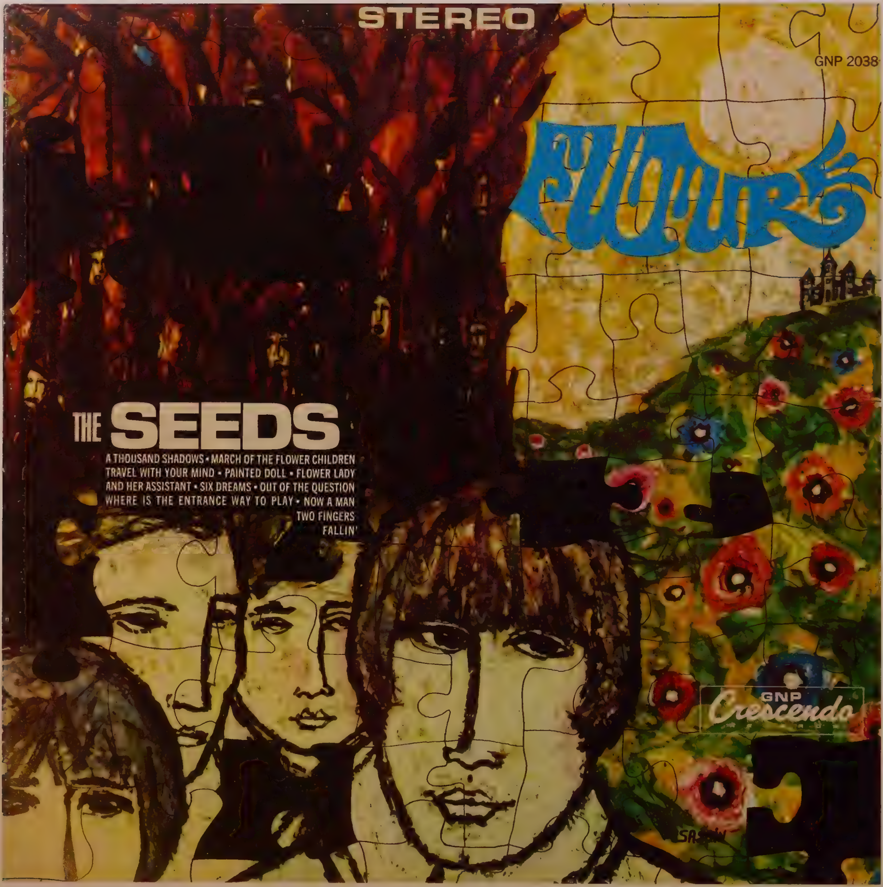
In fact, all 14 songs were by the Gibbs, who'd become stars all over Europe by the time of the LP's release, propelled by "New York Mining Disaster 1941" and "To Love Somebody" (which had been issued as a single in June). Housed in a colorful sleeve designed by Beatles associate Klaus Voormann (also responsible for the *Revolver* artwork), it eventually climbed to #8 in the UK and #7 in the US, setting the stage for the decades of stardom ahead.


BEE GEES' 1ST
Bee Gees 1st
KLAUS VOORMANN 67

"The Bee Gees put on one of the most exciting stage shows I've ever seen." ROBERT STIGWOOD

THE SEEDS *Future*

Released July 1967
Personnel **Sky Saxon** (lead vocals) **Jan Savage** (lead guitar, backing vocals) **Daryl Hooper** (organ, sitar, piano) **Rick Andridge** (drums)
Country US


STEREO
GNP 2038
FUTURE
THE SEEDS
A THOUSAND SHADOWS • MARCH OF THE FLOWER CHILDREN
TRAVEL WITH YOUR MIND • PAINTED DOLL • FLOWER LADY
AND HER ASSISTANT • SIX DREAMS • OUT OF THE QUESTION
WHERE IS THE ENTRANCE WAY TO PLAY • NOW A MAN
TWO FINGERS
FALLIN'
GNP Crescendo

“Our music is blossoming forth with power and color, so we have given it a new name, one that fits the sound: flower power.” SKY SAXON

LEFT TO RIGHT: SAXON, HOOPER, ANDRIDGE (DRUMS) AND SAVAGE REHEARSE FOR A TELEVISION APPEARANCE, 1967.

“The sounds have changed,” Sky Saxon told *Vox Teen Beat* newspaper in early 1967. “Our music is blossoming forth with power and color, so we have given it a new name, one that fits the sound: flower power.” Born Richard Marsh in Salt Lake City in August 1937, Saxon (as he renamed himself circa 1962) was perhaps an unlikely flag-bearer for hippie values. However, his band was at the forefront of the burgeoning hippie-rock movement in Los Angeles, issuing their first 45 in August 1965.

Their first two albums, *The Seeds* (April 1966) and *A Web of Sound* (October 1966) were in a simple, garage-pop vein, and their relentless gigging made them a huge draw in California over the course of the year. In February 1967, the driving “Pushin' Too Hard” 45 climbed to #36 on the national chart, radically increasing their earning power. As of November 1966, they were being managed by the self-style British “Lord” Tim Hudson, who seized upon the band's outlandish image to reposition them as spearheads of what Saxon initially called “flower rock music.”

Saxon's bandmates were less zealous than he in taking a headlong dive into the flowerbed, and their next 45, “Mr. Farmer,” stalled at #86 when radio stations discerned references to marijuana-growing in its lyrics.

The headstrong, LSD-soaked Saxon forged ahead with his plans to create a definitive statement of the exciting new genre he'd coined. Recorded in Gold Star Studios, Hollywood, *Future* was nominally produced, as were its predecessors, by Mr. Saxon using the mysterious pseudonym “Marcus Tybalt.”

The songs remained just as straightforward and catchy, but the band's basic sound was embellished with flute, violin, cello, harp, tuba, flugelhorn, tabla and more, with mixed results.

According to Rick Andridge, “Sky was probably pretty straightforward until 1967, when all of a sudden fame, fortune, money and drugs... saw him get bizarre.”

For Daryl Hooper, “He did a bunch of weird stuff in the studio, like burn incense. He brought in an oriental carpet for his magic carpet, and he had a hookah. If he could have, he would have brought in a camel. We just went along with it.”

Completed in early June 1967, just as *Sgt. Pepper's* was released, *Future* is one of the truest, and one of the most kitsch albums of the decade. Their trademark pounding R&B isn't entirely absent. “Now A Man” is a fine song in that style, but *Future* is more defined by oddball cuts like “March Of The Flower Children,” “Flower Lady & Her Assistant” and the bewitching “Travel With Your Mind,” the latter being the first thing they recorded for it, in late 1966.

Hudson's attempts to get the band on the bill at Monterey in June had failed, an early warning that the band was becoming a victim of its own hype. By the time *Future* was released in late July, more subtle collections of “flower-rock music” had hit the charts, not least *Sgt. Pepper's*.

With its garish gatefold cover (overseen by Saxon), over-the-top lyrics, three insert sheets, and self-important sleeve notes, it came dangerously close to coming across as a parody of the hippie ethos. According to Saxon's section of the notes, the band were “leading the way once more back past the dragons through the crooked forest to the fairy castle surrounded by flowers and flower children playing in the sun.”

“If for nothing else, this one should make it on packaging,” wrote *Billboard*. “Fortunately, inside the packaging is product which is aimed dead center at the teen market, right in the pop groove.”

In fact, it limped to #87 in the US charts. Fifty years later, it certainly encapsulates the naïveté and excesses of the era, but it is also hugely entertaining.

THE ELECTRIC PRUNES *Underground*

Released July 1967
Personnel **James Lowe** (lead vocals, autoharp, harmonica) **Ken Williams** (lead guitar)
James "Weasel" Spagnola (rhythm guitar, vocals) **Mark Tulin** (bass, keyboards)
Preston Ritter (drums) **Michael "Quint" Weakley** (drums)
Country US

STEREO
THE ELECTRIC PRUNES / UNDERGROUND
SIDE ONE
SIDE TWO

This Californian quintet's silly name belies the innovative music they made. They came together in the San Fernando Valley in 1965, initially as The Sanctions, then as Jim & the Lords. An aspiring songwriter named Annette Tucker hired them to play at a surprise party for her husband. Duly impressed, his cousin—a real estate agent named Barbara Harris—introduced them to her acquaintance, Dave Hassinger, resident engineer at RCA Studios in Hollywood, where he'd worked closely with The Rolling Stones.

Hassinger was looking for a band to produce, and suggested they change their name. "One day they were having a practice session, and to keep their energy they were snacking on prunes, while discussing what they'd name the group," *Vox Teenbeat* newspaper reported in April 1967. "One of the guys held up a prune and said, 'I've got it! The Electric Prunes!' He was just kidding, but the more they thought about it, the better they liked the idea."

Following rehearsals at Leon Russell's house, their debut single, "Ain't It Hard"/"Little Olive," appeared in May 1966. It didn't sell, prompting Hassinger to approach Tucker and her writing partner Nancie Mantz for material. Penned by the duo, their second effort, the Stones-influenced "I Had Too Much To Dream (Last Night)," became a surprise hit upon release in November. Propelled by a startling oscillating, reversed guitar opening, it peaked at #11 in February 1967.

The band's self-titled debut album was rushed out the same month. An impressive, if rather incoherent, collection, it benefited from their excellent musicianship, with snotty vocals from James Lowe and some of the era's more memorable psychedelic guitar from Ken Williams. However, they had limited control over their material and direction—something that would increasingly frustrate them.

Written by Tucker and Jill Jones, their next 45, the furiously trippy "Get Me To The World On Time," was extracted from the LP and reached #27 in May. By then they were touring frenetically, including dates with The Beach Boys, The Doors, Paul Revere & the Raiders, The Turtles, The Left Banke and other hitmakers, and appearing on television shows such as *Hullabaloo*, *The Smothers Brothers Comedy Hour* and *American Bandstand*.

Amid this hectic activity, they made their second album. With Hassinger often occupied elsewhere, the band was able to have more input into its material and sound. They ended up writing 9 of the 12 tracks, making for a more consistent set than their debut, with unpredictable song structures and plenty of experimentation, most especially on the guitar parts.

Underground opens with "The Great Banana Hoax," whose title both refers to the myth that smoking banana skins can get you high, and the fact that the song itself doesn't mention it. Tulin's melodic bass part anchors it, as his bandmates embark on instrumental excursions and Lowe croons cryptic lyrics. Other band originals such as "Children Of Rain," "Wind-Up Toys" and "Hideaway" continued the eerie, low-key vibe, while Tucker and Mantz contributed the goofy "Dr. Do-Good" and the mellow, reflective "I." The band also tackled the Goffin-King classic "I Happen To Love You" with flair, but elsewhere are lesser pop tunes, included against their wishes. These, however, are obliterated by the magnificent closer, "Long Day's Flight," which incorporates another oscillating guitar part from Williams.

Guitarist James Spagnola and drummer Preston Ritter left the band before the album was completed, so their remaining parts were tackled by their replacements, Mike Gannon and Michael "Quint" Weakley. Bizarrely, "Dr. Do-Good" (complete with Bugs Bunny–style laughter from Hassinger) was selected as the single to trail the album, and flopped upon release in June. The LP crept out in August, was barely advertised or reviewed, and peaked at a disappointing #172 in the US charts.

Feeling fairly low, the band was prevailed upon by their manager, Lennie Poncher, to lend their services to the arranger David Axelrod, who needed a "name" band to attach to a rock mass he was writing. They were barely used on the swift sessions, but *Mass In F Minor* appeared under their name in December, earning them unfair ridicule for being pretentious. However, one track they did play on—"Kyrie Eleison"—went on to be a vital part of the smash 1969 movie *Easy Rider*, by which time the Prunes had long since split.

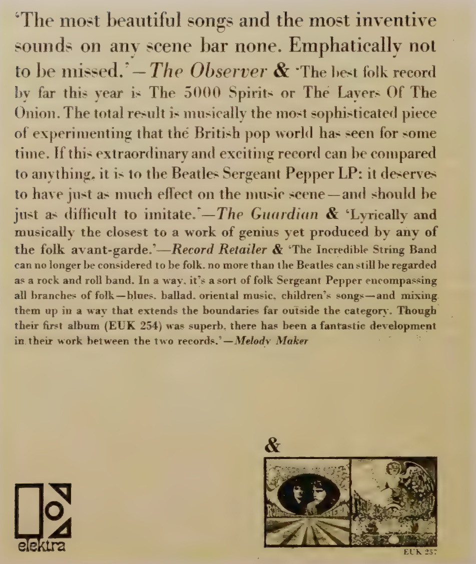
STEREO
reprise
6262
THE ELECTRIC PRUNES
UNDERGROUND
DR. DO GOOD
THE GREAT BANANA HOAX
I HAPPEN TO LOVE YOU
ANTIQUE DOLL
AND OTHERS

"One of the guys held up a prune and said, 'I've got it! The Electric Prunes!'" *VOX TEENBEAT* NEWSPAPER, APRIL 1967

THE INCREDIBLE STRING BAND

The 5000 Spirits or the Layers of the Onion

Released July 1968
Personnel **Robin Williamson** (vocals, guitar, mandolin, oud, gimbri, flute, percussion) **Mike Heron** (vocals, guitar, harmonica) **Licorice McKechnie** (vocals, percussion) **Danny Thompson** (double bass) **John Hopkins** (piano) **Nazir "Soma" Jairazbhoy** (sitar, tamboura)
Country UK



'The most beautiful songs and the most inventive sounds on any scene bar none. Emphatically not to be missed.' —*The Observer* & 'The best folk record by far this year is The 5000 Spirits or The Layers Of The Onion. The total result is musically the most sophisticated piece of experimenting that the British pop world has seen for some time. If this extraordinary and exciting record can be compared to anything, it is to the Beatles Sergeant Pepper LP: it deserves to have just as much effect on the music scene—and should be just as difficult to imitate.' —*The Guardian* & 'Lyrically and musically the closest to a work of genius yet produced by any of the folk avant-garde.'—*Record Retailer* & 'The Incredible String Band can no longer be considered to be folk, no more than the Beatles can still be regarded as a rock and roll band. In a way, it's a sort of folk Sergeant Pepper encompassing all branches of folk—blues, ballad, oriental music, children's songs—and mixing them up in a way that extends the boundaries far outside the category. Though their first album (EUK 254) was superb, there has been a fantastic development in their work between the two records.'—*Melody Maker*

SOME OF THE ALBUM'S MANY POSITIVE REVIEWS WERE INCLUDED ON THE RECORD COMPANY'S PROMOTIONAL MATERIAL.

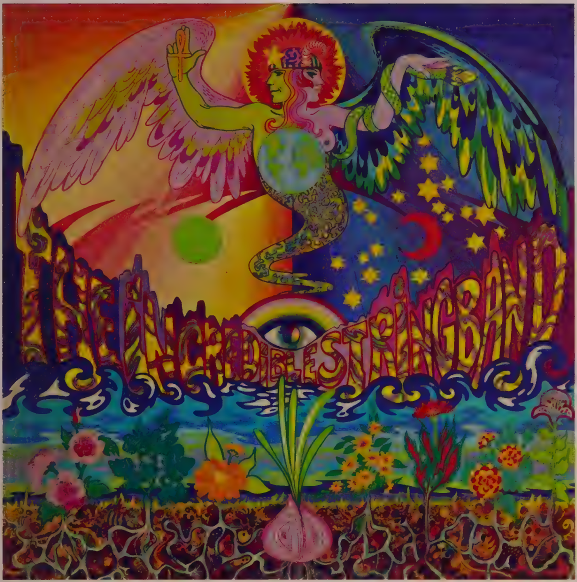
Mike Heron, Clive Palmer and Robin Williamson met in 1965. "We came out of the little folk clubs in Edinburgh," says Heron. "Robin and Clive were running one, and they'd share the door money. It became very popular, and lots of the most interesting people in the field played there—Bert Jansch, Davy Graham and others. I was in rock bands, but used to go along." Before long the trio had started to create original music that incorporated British, Balkan, American, Eastern and African styles. Then, having recorded an unconventional album under Joe Boyd's direction in the summer of 1966, they parted.

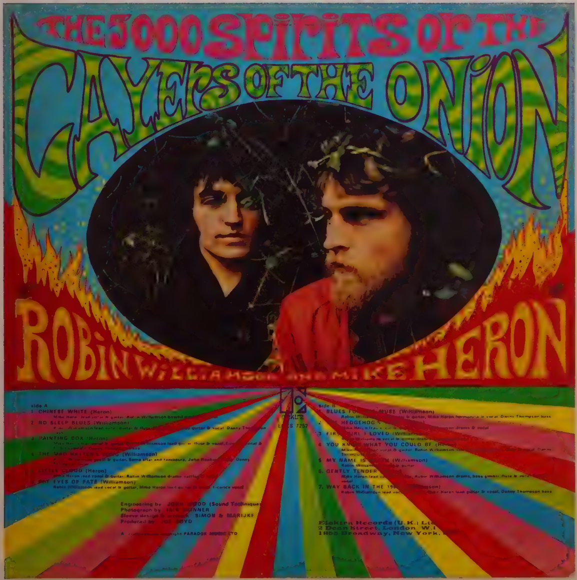
Heron did a solo tour of Scottish clubs, while the others separately went traveling for a few months. Upon their return, Palmer found the esoteric songs Heron and Williamson had been writing at odds with his more traditional approach, and resumed his travels. "Robin had brought lots of strange instruments back with him," continues Heron. "We played eachu other what we'd written in the interim, and out of that emerged *The 5000 Spirits*. We were both prolific, but our songs were very different. I'd write one or he'd write one, then we'd make suggestions to each other about instrumentation and so on. In fact, I especially took up the sitar to illustrate or color his songs. When we parted in 1974 I sold it at once, and haven't played one since! They're useless for writing on."

Relocating to London in late 1966, the duo set about creating one of the defining albums of its time. "When the psychedelic thing happened, people became more willing to listen to different things. A lot of the credit for that should go to Joe Boyd, who was running UFO—that was really the hub of the underground."

Taped at Sound Techniques in Chelsea in March and April 1967, the album was a radical deviation from their traditional debut, combining unheard-of instruments such as the oud, gimbri and tamboura with whimsical, quasi-philosophical lyrics and catchy melodies. The words are often precious, and their intense harmonizing occasionally grates, but there's no denying their imagination and originality. The best-known songs are the hippie love song "Painting Box" (by Heron), and the wistful "First Girl I Loved" (by Williamson), which has been covered by Judy Collins and Jackson Browne. Elsewhere there's plenty of whimsy ("Little Cloud," "Hedgehog's Song"), as well as the surreal, ambitious "Mad Hatter's Song," which anticipates the more complex material that would soon become de rigueur among cutting-edge bands. As Boyd wrote in his autobiography: "The new songs had strange lyrics and rich melodies, and they kept coming up with off-the-wall ideas for harmonies and overdubs; cramming all the ingenuity onto four tracks was our biggest problem."

The album was released in July, in a sleeve designed by Dutch design collective The Fool. It was widely acclaimed. "It's a sort of folk *Sgt. Pepper,*" said *Melody Maker*, while *Gramophone* said, "It has beauty, joy and originality." By this time, the duo were underground heroes, acclaimed as the folk equivalent of Lennon & McCartney, albeit they always wrote separately. The plaudits have never ceased; in 2003 the Archbishop of Canterbury, Rowan Williams, described the album as "a work of extraordinary emotional clarity and metaphorical rigor." Heron has a more modest take on it: "It's hard for me to comprehend when people say how influential we are nowadays, even other musicians like Robert Plant and Steve Winwood. We just felt like part of a large bunch of people trying to entertain, impress and inspire each other."


THE INCREDIBLE STRING BAND


THE 5000 SPIRITS OR THE
LAYERS OF THE ONION
ROBIN WILLIAMSON AND MIKE HERON

“When the psychedelic thing happened, people became more willing to listen to different things.” MIKE HERON

UK MUSIC PUBLICATIONS

Hard though it is to imagine, there were several weekly pop newspapers in 1960s Britain, as well as monthly magazines. All of them increasingly featured underground music. Here are ten of the best.

MELODY MAKER

Britain's top-selling pop weekly was significantly longer than its competitors, and covered a wider range of music in depth. It showed a certain cynicism towards hippies and psychedelia in 1966 and 1967, but its coverage of underground music, much of it by the teenaged writer Nick Jones, was thorough. It also offered the UK's most comprehensive live ads, making it clear what a dizzying array of music was on offer nightly in the period.

NEW MUSICAL EXPRESS

Although it was smaller than the *Melody Maker* and aimed at a younger readership, the *NME* packed a lot of detail into its cheaply printed pages, including a large number of insightful interviews with underground musicians. Many of these were conducted by Keith Altham, who also covered the Monterey Festival for the paper, traveling there with Jimi Hendrix.

RECORD MIRROR

This was skimpier than the *NME*, but had an edge over its rivals by offering color content as early as 1964. There were some glorious psychedelic front covers circa 1967. There were also plenty of interesting interviews and features that were often written pseudonymously by the small staff. In particular, the "Names & Faces" column offered many one-shot cult artists the only exposure that they would ever have.

TOP POPS

This obscure paper lacked the access to stars that its bigger-selling rivals enjoyed, and therefore packed its pages with photos and info about artists that were barely touched elsewhere. It also boasted full-color content and contains some striking images that have barely been seen since. It began publication every three weeks in April 1967, then went fortnightly, and finally weekly, before morphing into *Music Now* in 1970.

RAVE

This was arguably the UK's leading teen-oriented pop magazine. Like its competitors *Fabulous* and *Jackie*, it contained many exclusive color photos, and coverage of some surprisingly obscure artists, as well as fashion shoots using musicians as models, a regular feature in which musicians reviewed their own records, interesting interviews with lesser-known bands, and rare material on more famous groups like The Beatles, The Stones, The Who, The Small Faces or The Yardbirds. The magazine ran until early 1971.

BEAT INSTRUMENTAL

Having begun as *Beat Monthly* in May 1963, this monthly magazine changed its name as of January 1965. As its new title implied, it was more closely focused on music itself than the musicians' lifestyles. It contained much invaluable information, as well as interviews with producers, engineers and managers, and a monthly rundown of who was recording what in the various studios around London.

INTERNATIONAL TIMES

Universally known as *IT*, this was easily the UK's preeminent underground paper of the late 1960s, with regular contributors including Barry Miles, Mick Farren and John Peel. Pink Floyd and Soft Machine played at its October 1966 launch, and psychedelic music and culture was given much space in its pages. In 1969, it launched a special music supplement, "Plug & Socket," which was an invaluable source of underground interviews, advertisements and reviews.

FLOWER SCENE

This utterly obscure magazine was put together by Martin Graham in Nottingham, and launched in October 1967. One of the only dedicated British underground music publications of the period, it included enthusiastic coverage of acts such as The Velvet Underground, Pink Floyd, Skip Bifferty, The Fool and The Syn, but sadly foundered in early 1968 after only four (now extremely rare) issues had appeared.

OZ

Having started publication in Sydney, Australia in 1973, this quintessential underground magazine was launched in the UK in February 1967. It was arguably more notable for its design than its content, with some especially stunning contributions from Martin Sharp. As the decade went on, however, it began to run interesting music ads and reviews, as well as the occasional interview with musicians.

TIME OUT

Starting as a single folded sheet in August 1968, this quickly became a stapled fortnightly mini-magazine, offering a vivid insight into the astonishing amount of music and related entertainment available in London in the late '60s and early '70s. Underground music ads were a feature from its earliest days, and lengthy record reviews soon began appearing too, covering music that was largely neglected elsewhere. *Time Out* is still going today, but early issues are hard to find.

COUNTRY STYLE

US MUSIC PUBLICATIONS

Unlike the UK, 1960s America lacked a national weekly pop press. Instead, music fans relied on a plethora of monthly magazines. As the decade progressed, rock music had more and more coverage, both in the mainstream and underground media. Here are ten of the most interesting publications to feature psychedelia.

HIT PARADER

Having started in 1942, this monthly was one of America's longest established pop magazines by the time of the '60s pop revolution. Although its name suggests frivolity, it was one of the era's best sources for in-depth information about underground artists, offering lengthy and even-handed coverage of acts both well-known and obscure.

TEENSET

This began as a Capitol Records–funded sales tool in late 1965, but evolved into a highly entertaining and informative monthly, with color photography and frank coverage of major underground bands, as well as a host of more obscure acts. Unfortunately, it was widely perceived as being aimed at pimply high school kids, and by late 1968, it was desperately subtitled "the nifty music magazine with the misleading name." In May 1969, it relaunched as *Aum* but only managed three issues before vanishing.

GO

Founded by Englishman Robin Leach in May 1966, this was one of America's only two weekly pop papers (alongside the superb *KRLA Beat*). It was distributed via radio stations, so much of its coverage was directed towards chart acts. There is plenty of gold to be sifted, including rare photos and ads, brief interviews with obscure artists, and reviews of psychedelic classics such as The Deep's *Psychedelic Moods* and The 13th Floor Elevators' debut LP. It continued publication until October 1969 by which time its focus had shifted to the underground. It briefly relaunched as a magazine for four issues in the spring of 1970.

WORLD COUNTDOWN

Founded and edited by English journalist Charles Royal, this paper appeared fortnightly in California between August 1966 and July 1969. Much of its content relied upon press releases, making it an invaluable source of information about obscure bands, many of which —The Lollipop Shoppe, The Common People, 50 Foot Hose— were barely touched elsewhere. It also featured striking psychedelic artwork, unique photographs, and renowned contributors such as Ralph Gleason, Jerry Hopkins and Derek Taylor.

MOJO NAVIGATOR

Edited by Greg Shaw and published in San Francisco as of August 1966 (well before *Rolling Stone*'s launch), this obscure typewritten and mimeographed fanzine offered dispatches from the white heat of psychedelia's heartland. There are early interviews with The Grateful Dead, Big Brother & The Holding Company, Country Joe & The Fish and The Doors, as well as lengthy coverage of lesser-known acts and records, including the earliest known review of a Velvet Underground disc (their debut 45, which they trashed in September 1966). It managed 13 issues before drawing to a close in the summer of 1967.

HULLABALOO

This monthly started appearing in September 1966, and aimed to offer more detailed coverage than the dominant teen mags of the time. It covered both clean-cut and edgy acts, with a hip tone and innovative photography. Alongside multiissue interviews with the likes of The Who and The Bee Gees, it featured many lesser lights, including the only article ever written about psychedelic favorites Morgen. It became the long-running *Circus* in early 1969.

OPEN CITY

Founded and edited by John Bryan (who had worked on the similarly fascinating *Los Angeles Free Press*), this was published weekly in Los Angeles as of May 1967. It covered the counterculture in general, and ran a regular column by Charles Bukowski, but had superb musical coverage too, both of stars (long and barely seen interviews with the likes of Jimi Hendrix and the Doors) and cult heroes (Kaleidoscope and Millennium), as well as plenteous live ads. Legal travails relating to obscenity charges hastened its closure in April 1969.

JAZZ & POP

Called plain *Jazz* until the summer of 1967, this offered in-depth (if often ponderous) coverage of cutting-edge underground artists, interviewing the likes of Frank Zappa, Jeff Beck, Roger McGuinn and Arthur Lee at length, as well as giving extensive exposure to lesser-known but worthy bands such as Eden's Children and Graffiti. Its album reviews were detailed and thoughtful, but poor sales made the August 1971 issue its last.

ROLLING STONE

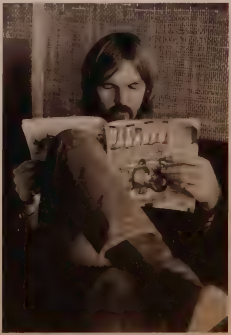
Launched in San Francisco in November 1967, this fortnightly paper swiftly established itself as the best-known and most powerful force in underground journalism. It placed rock 'n' roll front and center from the very first issue (which had John Lennon on the cover), and cultivated an impressive stable of writers. It is a vital resource for enthusiasts of late 1960s hippie music and culture.

FUSION

This rare Boston newspaper began appearing fortnightly in late 1968, and aimed to be something of an East Coast corollary to *Rolling Stone*. It offered plenty of music news and reviews from a hip viewpoint (frequently championing The Velvet Underground), as well as in-depth interviews with the likes of Brian Wilson, Jimmy Page and Van Morrison, which have rarely been seen since. It eventually became a small-format magazine and ceased publication in early 1973.

OPPOSITE: THE WHO'S ROGER DALTREY BROWSES *MELODY MAKER*, 1969.

BELOW: MOBY GRAPE'S JERRY MILLER IS ENGROSSED IN *HIT PARADER*, 1967.



PINK FLOYD *The Piper at the Gates of Dawn*

Released August 1967
Personnel Syd Barrett (lead guitar, vocals) **Roger Waters** (bass guitar, vocals) **Richard Wright** (keyboards) **Nick Mason** (drums)
Country UK

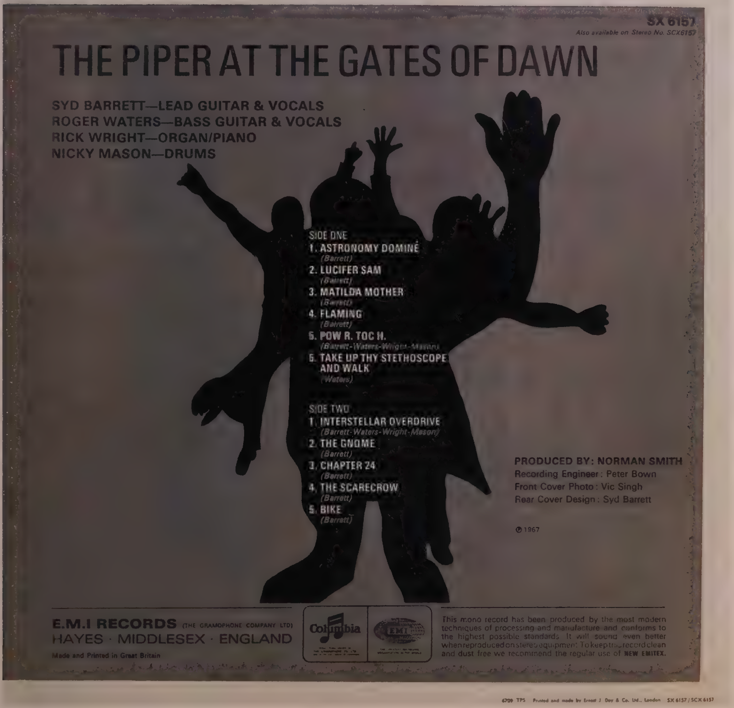
EMI
PiNK FLOYD

Roger Waters, Nick Mason and Rick Wright met as architecture students at London Polytechnic in 1962. The following year, they formed the first of several bands together, gigging intermittently, and losing interest in their studies. By 1965, they'd been joined by Roger "Syd" Barrett, a childhood friend of Waters, and a student at Camberwell College of Arts. Inspired by his own early experimentation with LSD, the mercurial Barrett began writing quirky pop songs, informed by his esoteric literary tastes, which encompassed children's fiction, folklore and mysticism, while the band developed a distinctively improvisational style.

During 1966, they became firm favorites on the emerging underground scene, playing gigs with bizarre titles like "Psychodelphia" and "Philadelic Music for Simian Hominids," with dazzling light shows by their friends Ian "Pip" Carter and Peter Wynne Willson. By the year's end they were the darlings of London's small psychedelic scene, and the unofficial house band at its epicenter, the UFO club in Tottenham Court Road. With admirers such as Paul McCartney and Eric Clapton singing their praises, they signed to EMI in early 1967. Their debut 45, "Arnold Layne," was recorded in January, and produced by UFO's co-founder Joe Boyd. Promoted as "the next projected sound of 1967" (the band consistently rejected the word "psychedelic"), it was released in March, and clambered to #20 in the UK chart. By that time work on their album was underway at Abbey Road with their former engineer Norman Smith producing and The Beatles brewing up *Sgt. Pepper's* next door. An eager innovator, Smith gladly indulged their creative urge, employing techniques such as double tracking, echo and reverb to devise an otherworldly sound.

Mostly written by Barrett, the material was divided between lengthy improvisational pieces and

"... a very good record indeed, one that should find acceptance with a wide range of musical tastes." *DISC AND MUSIC ECHO*, 1967



SX 6157
Also available on Stereo No. SCX6157

THE PIPER AT THE GATES OF DAWN

SYD BARRETT—LEAD GUITAR & VOCALS
ROGER WATERS—BASS GUITAR & VOCALS
RICK WRIGHT—ORGAN/PIANO
NICKY MASON—DRUMS

SIDE ONE
1. ASTRONOMY DOMINÉ
(Barrett)
2. LUCIFER SAM
(Barrett)
3. MATILDA MOTHER
(Barrett)
4. FLAMING
(Barrett)
5. POW R. TOC H.
(Barrett-Waters-Wright-Mason)
6. TAKE UP THY STETHOSCOPE AND WALK
(Waters)

SIDE TWO
1. INTERSTELLAR OVERDRIVE
(Barrett-Waters-Wright-Mason)
2. THE GNOME
(Barrett)
3. CHAPTER 24
(Barrett)
4. THE SCARECROW
(Barrett)
5. BIKE
(Barrett)

PRODUCED BY: NORMAN SMITH
Recording Engineer: Peter Bown
Front Cover Photo: Vic Singh
Rear Cover Design: Syd Barrett

℗ 1967

E.M.I RECORDS (THE GRAMOPHONE COMPANY LTD)
HAYES · MIDDLESEX · ENGLAND
Made and Printed in Great Britain

This mono record has been produced by the most modern techniques of processing and manufacture and conforms to the highest possible standards. It will sound even better when reproduced on stereo equipment. To keep this record clean and dust free we recommend the regular use of **NEW EMITEX.**

6709 TPS Printed and made by Ernest J. Day & Co. Ltd., London SX 6157 / SCX 6157

short pop songs. The ambitious opener, "Astronomy Dominé," bridged the two styles to create one of the most definitive psychedelic rock recordings ever made. It opens with an eerie megaphone recitation and bleeps and blips that are soon overtaken by aggressive electric guitar, taking the listener on trip through the recesses of Barrett's imagination, set to one of the most catchy lyrics in rock.

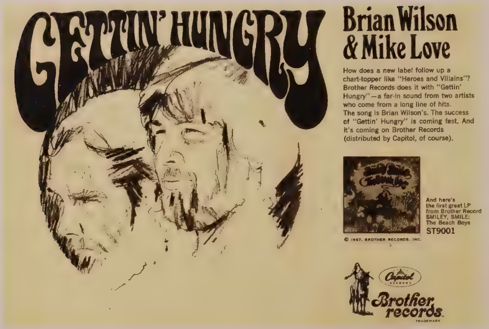
The album offers a compelling mishmash of oddly structured songs, trippy instrumentation, fairytale lyrics and sound effects. It can be called the first truly psychedelic album made in Britain. Originally called *Projection*, its eventual name was borrowed by Barrett from a chapter title in Kenneth Grahame's *The Wind in the Willows*. By the time it was released on August 5, the band were bona fide pop stars, with "See Emily Play" having climbed to #6 following its release in June.

Critical response to the LP was ecstatic; *Disc and Music Echo* called it "a very good record indeed, one that should find acceptance with a wide range of musical tastes," and *Record Mirror* hailed it as "a fine showcase both for their talent and the recording technique." Available in strikingly different mono and stereo mixes, it soon reached the UK top ten—but Barrett was in no state to enjoy its success. An undiagnosed schizophrenic, he was suffering a nervous breakdown, exacerbated by excessive LSD consumption. Increasingly uncooperative, he was eased out of the band. They went on to achieve massive global success but have always acknowledged Barrett's vital role in their formative phase. As Waters remarked: "Syd was a genius—but I wouldn't want to go back to playing 'Interstellar Overdrive' for hours and hours."

THE BEACH BOYS *Smiley Smile*

Released September 1967
Personnel Brian Wilson (vocals) Carl Wilson (vocals) Mike Love (vocals) Al Jardine (vocals)
Bruce Johnston (vocals) Dennis Wilson (vocals)
Country US

PRESS ADVERTISEMENT FOR THE SINGLE "GETTIN' HUNGRY," WHICH WAS RELEASED A MONTH PRIOR TO *SMILEY SMILE.*



GETTIN' HUNGRY

Brian Wilson & Mike Love

How does a new label follow up a chart-topper like "Heroes and Villains"? Brother Records does it with "Gettin' Hungry"—a far-in sound from two artists who come from a long line of hits. The song is Brian Wilson's. The success of "Gettin' Hungry" is coming fast. And it's coming on Brother Records (distributed by Capitol, of course).

And here's
the first great LP
from Brother Record
SMILEY, SMILE:
The Beach Boys
ST9001

© 1967, BROTHER RECORDS, INC.

Following the May 1966 release of the masterful *Pet Sounds*, Brian Wilson retreated from view to smoke pot and compose what he intended to be an even better album, a grandiose synthesis of modern American music that he first called *Dumb Angel*, then *Smile*. Having come up with a batch of strikingly original songs with lyricist Van Dyke Parks, he began to spend enormous amounts of time in Hollywood studios. "I'd call it contemporary American music, not rock 'n' roll," he mused to the *NME*. "Rock 'n' roll is such a worn-out phrase."

In October, he told *Cheetah* magazine that he was creating "a teenage symphony to God," and his grandiose plan seemed to be on course when "Good Vibrations" topped charts worldwide that month. In December, *Hit Parader* confidently stated: "The Beach Boys' album *Smile* and single 'Heroes & Villains' will make them the greatest group in the world. We predict they'll take over where The Beatles left off." Hundreds of thousands of *Smile* LP covers and accompanying booklets were printed in January 1967, and ads for it appeared in the music press. However, the impulsive, childlike Wilson could never decide on its final shape, and, overwhelmed by the mass of material he'd generated, he finally abandoned the project in May.

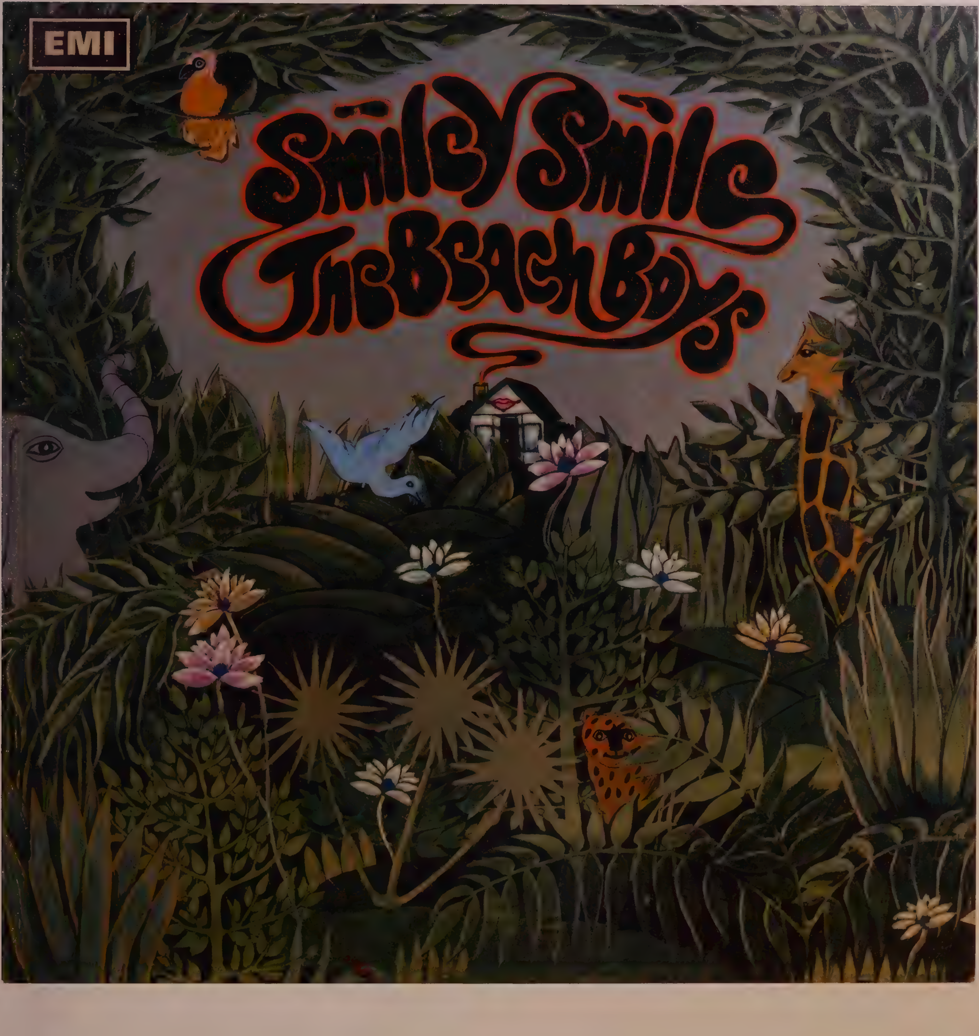
The Beach Boys' exasperated label, Capitol, was desperate for fresh material, and pressed them for something new they could release. The band declined to perform at the Monterey Festival in June, suggesting that they were out of sync with their contemporaries, and instead convened in a makeshift home studio in Wilson's new Spanish-style mansion at 10452 Bellagio Road in Bel Air.

One or two tracks were salvaged from *Smile*—notably "Good Vibrations" and "Heroes & Villains," and some of "Vegetables"—but much of *Smiley Smile* was recorded from scratch between June 3 and July 14. "We had done about six months' work on another thing, but we jumped and ended up doing the entire thing here at the house, with an entirely different mood and approach than what we originally started out with," Wilson explained in a Capitol promo interview to accompany its release.

Recording locations at the house included the shower and empty swimming pool, which perhaps contributed to the LP's good-humored vibe. There's plenty of the band's trademark harmony singing, albeit on songs that often make them sound like a barbershop act who've been spiked with LSD. There's also studio wizardry, as on the gorgeous "Wind Chimes," and complex song structures—but the aura is slight and goofy, and the songs are mostly rather short, with the whole thing clocking in at a miserly 27 minutes.

The Beach Boys hadn't released a new album in 16 months—an eon in those fast-moving times—and expectations were feverish, not least because The Beatles had set a new benchmark that summer with *Sgt. Pepper's*. "*Smiley Smile* is, as far as I'm concerned, the most beautiful rock album ever recorded in this country," applauded *Cheetah*, while *TeenSet* said "the material is extremely complex in every sense; each tune is distinct, and should be considered apart from the others." Other reviews were more equivocal. "The Beach Boys just disappeared beneath the surf and reappeared with pan pipes and beards," said *Jazz & Pop*, while *Hullabaloo* felt "The Beach Boys construct a lovely and personal world, but there's something artificial and unreal about it." *Hit Parader* simply concluded: "We still like *Pet Sounds* better."

The most important verdict came from the general public, who failed to buy it in the expected numbers. It missed the US top 40—their worst placing to that date, and a rude shock to the band and its label. Still, it represented the closing of an era for the group. "A couple of years ago we got very paranoid about the possibility of losing our public," Dennis Wilson confided to *Record Mirror* in December 1968. "We were getting loaded, taking acid, and we made a whole album which we scrapped. Instead, we went to Hawaii, rested up, and then came out with *Smiley Smile*, all new material. Drugs played a great role in our evolution, but as a result we were frightened that people would no longer understand us, musically. We no longer feel that way."


EMI
Smiley Smile
The Beach Boys

"*Smiley Smile* is, as far as I'm concerned, the most beautiful rock album ever recorded in this country." *CHEETAH* MAGAZINE, 1967

ERIC BURDON & THE ANIMALS

Winds of Change

Released September 1967

Personnel Eric Burdon (vocals) Vic Briggs (guitar, piano) John Weider (guitar, violin) Danny McCulloch (bass) Barry Jenkins (drums)

Country UK

LEFT TO RIGHT: BRIGGS, JENKINS, BURDON, McCULLOCH, WEIDER.

Grittier than almost all their contemporaries, The Animals had huge success during the British "beat boom," with their immortal arrangement of "House Of The Rising Sun" topping the charts on both sides of the Atlantic in the summer of 1964. Further smashes ensued, but by mid-1965, there was dissent in their ranks. Keyboardist Alan Price departed, and singer Eric Burdon and his cohorts began to seek more creative input than producer Mickie Most wished.

As 1966 came around, they broke with Most, but a stable lineup proved elusive, and they splintered that summer. Still under contract to MGM, Burdon recorded an orchestrated album of pop/soul covers with Bob Dylan and Frank Zappa's super-hip producer Tom Wilson. Taped in London, *Eric Is Here* credited The Animals, but suggested that he was more interested in a solo cabaret career.

That changed sharply when he visited San Francisco that fall. Stunned by what he found there, he became a zealous proponent of peace and love (despite a weakness for firearms and knives), and resolved to embrace psychedelic rock.

When Burdon returned to London in October, he formed a new band, including lead guitarist Vic Briggs and rhythm guitarist John Weider, who added the striking sound of electric violin to their arsenal. "It was really Eric's band," according to Briggs. "I felt that my job as musical director—I assumed the position myself—was to make his ideas come to life, and interject our own ideas where we could. But Eric really was the boss."

"In a wider sense, the term 'freak out' means a loosening of your inhibitions—music which sounds as if you don't give a damn what anyone says about you or does to you," Burdon explained to the *NME*, as the band rehearsed for their first dates in Paris. "I stopped dead musically with the old Animals. Now we're moving forward, experimenting with our own compositions and sounds." As for new recordings, he told *Beat Instrumental* at the end of the year: "I want to do a 'poetry and sounds' album. I mean a proper album, not just a collection of weird electronics sounds. I also want to bring some humor onto the album."

In February 1967, The New Animals flew to the US for their first tour. "An artist has to go where his audience is, and at the moment mine is over in America," Burdon continued. "In Britain the audiences are way behind the groups.... In America the kids have more courage. They are revolting against prejudice and authority, and they are right."

After playing some dates in the US and Canada, the quintet toured Australia and New Zealand, recording *Winds of Change* in different studios wherever and whenever their exhausting schedule permitted.

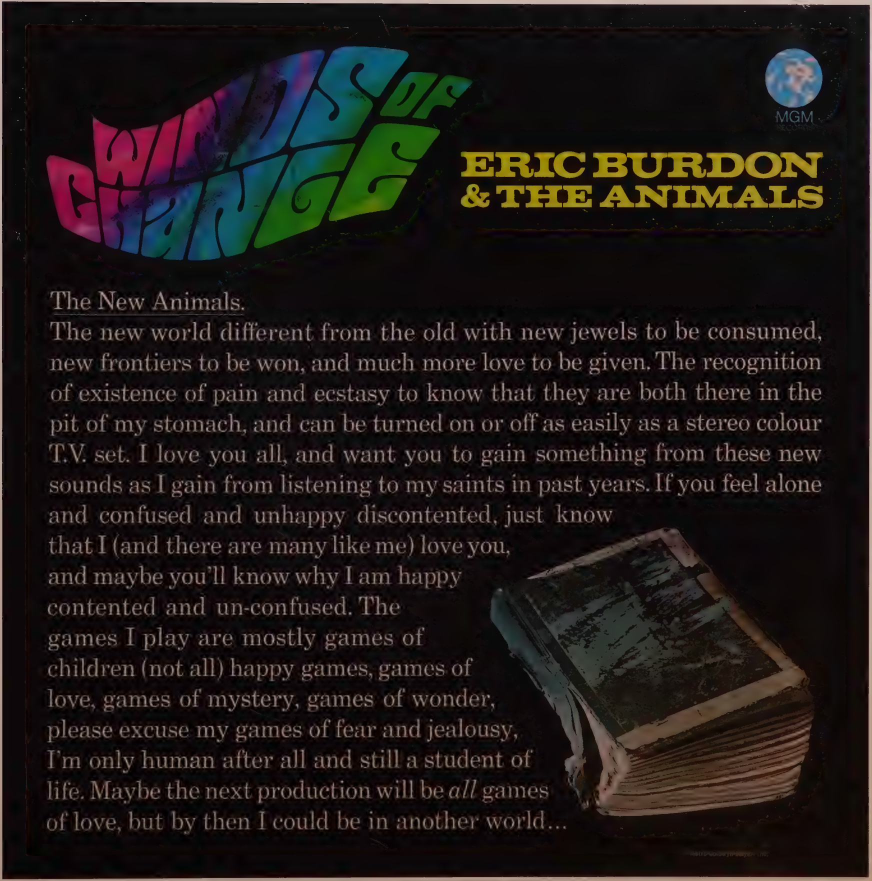
According to *Billboard* in September, "producer Tom Wilson spent long hours in April through July in three different cities around the world to come up with the finished product." Briggs, however, recalls that Wilson "was way too casual in the studio. He spent most of his time calling women he wanted to screw and writing football plays! When he left the studio there were all these pieces of paper covered with X's and O's. He was the only person who could have stopped Eric putting a lot of useless crap on the albums we did, but he chose not to."

The songs they recorded do indeed reflect Burdon's hippie fervor, but their absurdities are subsumed by the sheer conviction of the performances. They veer from hippie musings such as the title track and the hit "San Franciscan Nights," to acid-infused garage rock like the energetic version of "Paint It Black" (featuring Weider's violin), and the closing "It's All Meat," as well as the clumsy "Yes I Am Experienced"—a reply to Jimi Hendrix's famous question. There's also "Poem By The Sea," a proto-hip-hop concession to his "poetry and sounds" concept, and "The Black Plague," a doomy tale narrated by Burdon over a tolling bell and monkish chanting. Also of note is the Neanderthal groover "Man–Woman," which presages his later work with War.

During the sessions for the LP, the band performed at the Monterey Festival, which had a huge impact on them. "To me, Monterey wasn't a pop music festival," Burdon raved to *KRLA Beat* magazine in July 1967. "It wasn't a music festival at all, really. It was a religious festival. It was a love festival." *Winds of Change* was issued in September, in a gatefold sleeve offering dedications to figures as varied as George Harrison, Ray Charles and Ho Chi Minh on the back, and a hubristic declaration on the front from Burdon: "I love you all, and want you to gain something from these new sounds, as I gained from listening to my saints in past years."

"We did a lot of stuff on that first album that was kind of strange... spoken word stuff," Briggs has stated. "Those were the times; we were just trying to push the envelope. That was definitely influenced by the substances. But I do wish there had been someone who could have said to Eric, 'You know Eric, this is interesting and maybe ground-breaking, but do you think it's going to stand up to repeated listening?'"

"... the term 'freak out' means a loosening of your inhibitions—music which sounds as if you don't give a damn." ERIC BURDON



The New Animals.

The new world different from the old with new jewels to be consumed, new frontiers to be won, and much more love to be given. The recognition of existence of pain and ecstasy to know that they are both there in the pit of my stomach, and can be turned on or off as easily as a stereo colour T.V. set. I love you all, and want you to gain something from these new sounds as I gain from listening to my saints in past years. If you feel alone and confused and unhappy discontented, just know that I (and there are many like me) love you, and maybe you'll know why I am happy contented and un-confused. The games I play are mostly games of children (not all) happy games, games of love, games of mystery, games of wonder, please excuse my games of fear and jealousy, I'm only human after all and still a student of life. Maybe the next production will be *all* games of love, but by then I could be in another world...

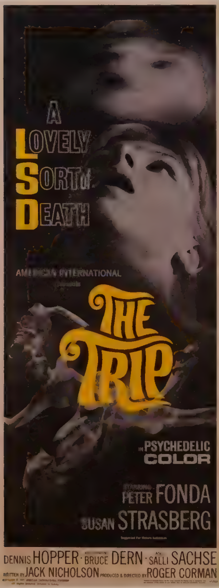
THE ELECTRIC FLAG *The Trip*

Released September 1967

Personnel **Mike Bloomfield** (lead guitar, vocals) **Nick Gravenites** (rhythm guitar) **Barry Goldberg** (keyboards) **Marcus Doubleday** (trumpet, flugelhorn) **Peter Strazza** (tenor sax) **Harvey Brooks** (bass) **Buddy Miles** (drums) **Paul Beaver** (Moog synthesizer)

Country US

MOVIE POSTER ADVERTISING *THE TRIP*.



The son of wealthy parents, Mike Bloomfield confounded family expectations by devoting his life to the blues, sitting in with Howlin' Wolf, Muddy Waters and others in early '60s Chicago, running a club, and signing to Columbia as a solo artist. Already regarded as one of the greatest guitarists of his generation, in late 1964 he formed a band with harmonica virtuoso Paul Butterfield, and recorded and performed with Bob Dylan the following year.

The Butterfield Blues Band proved massively influential, both for electrifying the blues and incorporating exotic influences, most notably on their second album, *East-West*, released in August 1966. However, by then the insomniac Bloomfield was sick of touring, and decided to leave the band at the end of the year. Hanging out and playing sessions in New York, he formed a new band, to be handled by Dylan's wily manager Albert Grossman. The first recruits were his Chicago friends Barry Goldberg and Nick Gravenites, as well as Wilson Pickett's former drummer Buddy Miles and renowned session bassist Harvey Brooks.

They based themselves in San Francisco and moved into a rented house in nearby Mill Valley that April. They were still nameless when actor Peter Fonda paid them a visit soon afterwards. He was collaborating with B-movie director Roger Corman and screenwriter Jack Nicholson on *The Trip*, concerning a TV director's experiences on LSD, and wondered whether the new band would be interested in writing and recording the soundtrack. Recordings made by the original choice, Gram Parsons' International Submarine Band, had been deemed too countrified. They agreed, and traveled to Los Angeles in May, basing themselves in a Spanish-style castle in the Hollywood Hills that had recently been occupied by members of Andy Warhol's Factory, while working on the music at United Artists Studios. Nico acted as their unlikely chauffeuse, driving their van to and from the studio every day. Largely left to their own devices for the ten days of the sessions, the band relished the freedom to experiment. Consisting of no fewer than 18 tracks, some of which last less than a minute, the recordings span rock, electronica, jazz, easy listening, novelty and more, with titles such as "Joint Passing," "Synesthesia," "Hobbit" and "Flash Bang Pow." There are few vocals, prominent Moog synthesizer (making it one of the first LPs to feature the instrument), and a couple of overtly psychedelic numbers—including the seven-minute "Fine Jung Thing," on which Bloomfield cuts loose with a long and satisfying solo. Other than the closer, "Gettin' Hard," which has horns, little of the other music points in the direction that the band took thereafter, but it remains a classic period piece.

The band's work on it was complete in early June, by which time they were preparing for their nerve-wracking live debut at the Monterey Festival just a couple of weeks later. The film was released in September, with their music used prominently in almost every scene. The soundtrack album appeared at the same time and was excitably described in accompanying advertising as "a psychedelic spectacular."

"The Electric Flag has managed to capture musically the excitement of the unusual motion picture which centers on LSD," ventured *Billboard*. "The group's sound is a kind of fusion of love-in and rock numbers." "This is not just a collection of goofy noises," added *TeenSet*. "On the contrary, and to Bloomfield's credit, the natural tendency toward too much electricity and not enough music was skillfully checked." *Hullabaloo* concurred, writing: "The Trip is one of the best soundtrack LPs I've heard. And the Electric Flag would seem to be a great deal more than merely promising." Only *Cheetah* magazine dissented, calling the LP "a succession of endlessly repeated patterns, electronic effects and abortive improvisations."

By that time, however, the band had moved on. Their Monterey appearance had led to a $50,000 contract with Columbia—at the time, one of the largest in pop history—and they were hard at work on their next album, *A Long Time Comin'*, which appeared in March 1968. During the sessions for it, *Hit Parader* magazine asked Bloomfield where he felt his best recorded performance to date could be found. "On *The Trip* album," came the unexpected reply. "My best blues playing is on that.… You've got to hear *The Trip* movie soundtrack we did."

stereo
Original Motion Picture Sound Track
SIDEWALK
THE TRIP
©Copyright 1967 American International Pictures. All Rights Reserved.
FROM American International
A PRESENTATION OF
James H. Nicholson & Samuel Z. Arkoff
Roger Corman's Production of
THE TRIP
STARRING PETER FONDA · SUSAN STRASBERG ALSO STARRING BRUCE DERN · DENNIS HOPPER AND SALLI SACHSE
IN PSYCHEDELIC COLOR
WRITTEN BY JACK NICHOLSON · PRODUCED & DIRECTED BY ROGER CORMAN
Musical score composed and performed by
the Electric Flag, an American Music Band
and produced by Groscourt Productions, Inc.

"The Electric Flag has managed to capture musically the excitement of the unusual motion picture which centers on LSD." *BILLBOARD,* 1967

HAPSHASH AND THE COLOURED COAT

Featuring the Human Host and the Heavy Metal Kids

Released October 1967

Personnel **Nigel Waymouth / Michael English / Guy Stevens / Mike Harrison** (vocals, percussion) **Luther Grosvenor** (guitar) **Greg Ridley** (bass) **Mike Kellie** (drums) **various friends** (percussion, etc)

Country UK

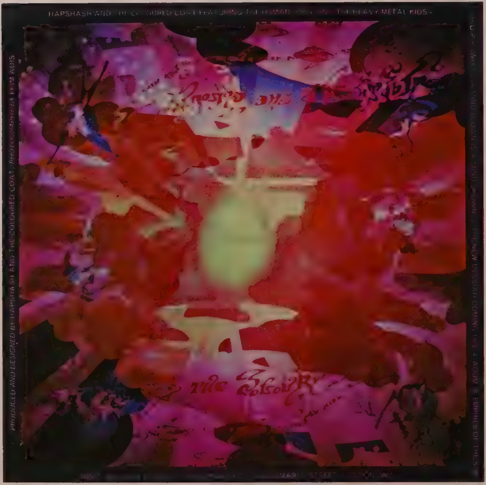
The collaboration between Nigel Waymouth and Michael English produced Britain's finest psychedelic posters of the 1960s. Waymouth, an economics graduate of University College London, as well as a veteran of several art schools, abandoned journalism when he went into business with his girlfriend Sheila Cohen and the gifted tailor John Pearse. They opened the clothing shop Granny Takes a Trip in the King's Road in February 1966. Their creations were soon being worn by The Beatles and The Stones, and their premises became a hippie haven.

English had studied at Ealing Art College from 1963 to 1966, where his contemporaries included Pete Townshend. It was a revolutionary period for art students and, though he briefly worked in advertising, it wasn't long before he was focusing on selling his own pop art designs to the trendy Gear boutique, as well as freelancing as a graphic designer. In December 1966, Joe Boyd and John "Hoppy" Hopkins, conveners of UFO on Tottenham Court Road, introduced English and Waymouth, suggesting they collaborate on a poster design for the club.

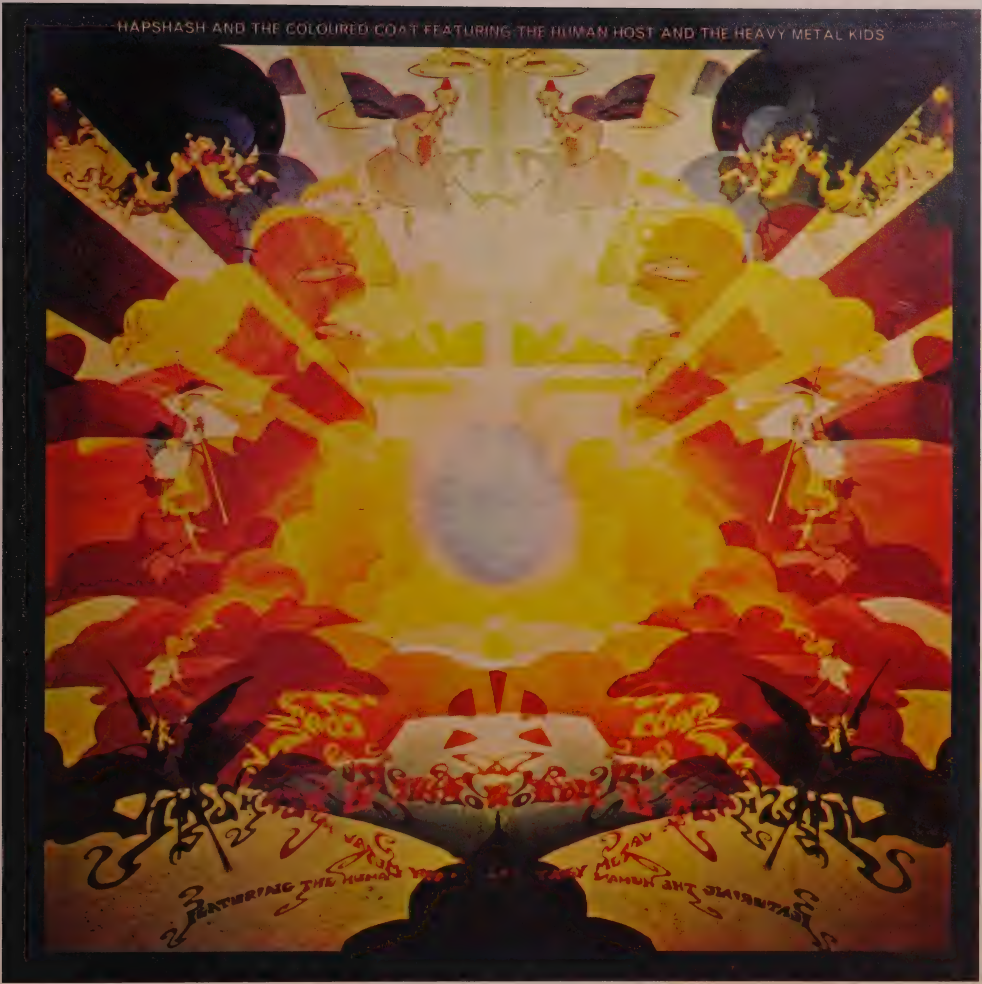
Based in a studio in Holland Park, they traded as Cosmic Colours, then Jacob and the Coloured Coat, before settling on Hapshash and The Coloured Coat in February 1967. They were an immediate success. Combining romanticism and kitsch, they produced striking designs for artists such as Jimi Hendrix, The Soft Machine, Tomorrow, The Incredible String Band, The Move, Arthur Brown, The Who, Art and Traffic, as well as events such as the 14 Hour Technicolor Dream, the UFO Love Festival, and gigs at Middle Earth. These were used not only as promotional tools, but they were also produced commercially, becoming icons of the era.

Despite their exhausting design schedule, they also made an album at the behest of maverick producer Guy Stevens, who is credited on the sleeve as "The Human Host." Waymouth: "One day, Guy suddenly announced, 'I'd like to make a record with you guys.' And we said, 'Well, yeah, but we're artists, not musicians. We probably only know one chord between us!' He said, 'No, the idea is a *concept*.' There was this whole communal thing going on at the time, everybody in it together.... It was audience participation, a communal idea of creativity." Sessions were duly booked at Pye in Marble Arch, and word quickly went out that there was a "free-form freakout" about to take place. "We invited all our friends, and then people like Brian Jones turned up. It was a mass of characters who just wanted to party, really."

The merry throng was supplied with percussion instruments and improvised against a backbone supplied by Art, credited as "The Heavy Metal Kids." "It was never meant to be any more than some sort of improvised participation, with the beat laid down by the group to keep the whole thing cohesive," according to Waymouth. "Mike Kellie was very sympathetic, but Luther Grosvenor wasn't. He got pissed off halfway through, said 'This isn't rock 'n' roll!' and stormed out!" Kellie describes the session as "a pot-fueled psychedelic party."



The resulting album tracks span the raw "H-O-P-P-Why?" (lamenting the incarceration of John Hopkins for drug offenses), the hypnotic mantra "Aoum," and the grueling side-long "Empires Of The Sun." It was issued in October 1967 in a stunning sleeve, the design of which marks the high-watermark for British psychedelic album art. The disc was pressed on bright red vinyl, the package including a silver card insert showing Waymouth, English and Stevens. A fascinating artifact of the UK underground, it positively drips LSD, though it's of limited appeal on musical terms. "Psychedelia, R&B and sex rolled into one—I bet this sounds great under the influence of illegal chemical matter," summarized *Record Mirror*. The album was not a big seller (even in France, where it was titled *Sexadelic*), but Waymouth continued to harbor strong musical ambitions, performing a few gigs under the Hapshash name in the ensuing months. As the late English put it, "Nigel remained infatuated with music at the expense of graphics, and the Hapshash partnership died." The duo continued to pursue art separately, and Waymouth made a second album under the Hapshash and The Coloured Coat Name, 1969's *The Western Flyer*, which features another striking and unique sleeve. He continues to work as a remarkable fine artist to this day.


HAPSHASH AND THE COLOURED COAT FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS
FEATURING THE HUMAN HOST
FEATURING THE HUMAN HOST

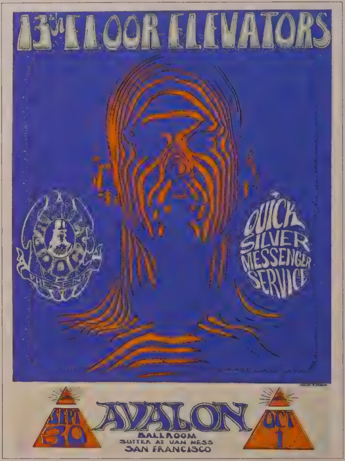
"There was this whole communal thing going on at the time, everybody in it together. . . . It was audience participation, a communal idea of creativity." NIGEL WAYMOUTH

THE 13TH FLOOR ELEVATORS

Easter Everywhere

Released October 1967
Personnel **Roky Erickson** (vocals, rhythm guitar, harmonica) **Stacy Sutherland** (lead guitar) **Tommy Hall** (electric jug) **Danny Galindo** (bass) **Ronnie Leatherman** (bass) **Danny Thomas** (drums) **John Ike Walton** (drums) **Clementine Hall** (backing vocals)
Country US

POSTER FOR A 13TH FLOOR ELEVATORS SHOW AT SAN FRANCISCO'S AVALON BALLROOM, WHERE THEY WERE SUPPORTED BY QUICKSILVER MESSENGER SERVICE.



During the course of 1966, under the influence of The Beatles, The Byrds and The Yardbirds, there were a handful of bands who began to devise what came to be called psychedelic rock. But no one was anywhere near as immersed in the possibilities of psychedelia (both musical and practical) as this Texan quintet. In the fragile Roky Erickson they had a remarkably charismatic and powerful lead singer, in Stacy Sutherland they had one of the era's more imaginative guitarists, and in Tommy Hall a lyricist of considerable depth and intelligence.

Fueled by the minor hit "You're Gonna Miss Me," their magnificent debut album, *The Psychedelic Sounds Of The 13th Floor Elevators*, was issued by the ludicrously named International Artists label in November 1966, but its tracks had been recorded as early as January of that year. It contained eleven original songs that combined manic, acid-propelled garage rock with lyrics that openly proselytized for the use of hallucinogens, all packaged inside an eye-popping sleeve.

Unfortunately, mid-'60s Texas was not a sensible place to have long hair and experiment with drugs. Hall had virtually called for the band's fans to take LSD on the back cover of *Psychedelic Sounds* ("Recently, it has become possible for man to chemically alter his mental state, and thus his point of view.... He then can restructure his thinking—"), but the local authorities had no desire for local youths to restructure their thinking, and came down hard on the band. They responded by heading for San Francisco as the ballroom scene took hold in fall 1966.

By the summer of 1967, they were hiding out in Sutherland's hilltop log cabin in Kerrville, Texas, pending the outcome of yet another drug bust. It was there that Erickson, Sutherland and Hall assembled the bulk of the material for their second album, together with new rhythm section Danny Galindo and Danny Thomas. *Easter Everywhere* was taped over the course of September in producer Walt Andrus' 8-track studio in Houston. With time and technology on their side, they had high hopes of making the ultimate statement of their musical and spiritual convictions, but a combination of limited studio experience, an unfamiliar rhythm section and constant tripping made the sessions fraught and convoluted.

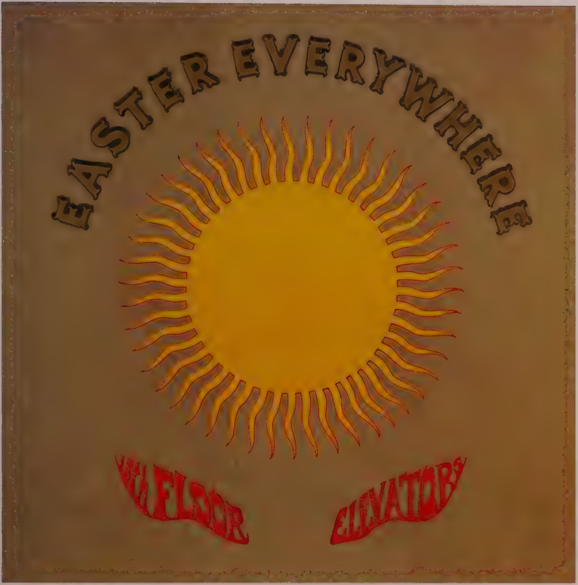
Nonetheless, the finished album featured several startling tracks, most notably the epic "Slip Inside This House," a composition that sets Hall's impassioned, prolix lyrics—a synthesis of Eastern religion, esoteric philosophy and mysticism—to eight minutes of hypnotic psychedelic rock. Elsewhere the message is just as uncompromising, but the sound is gentler than their debut, with more acoustic guitar and only two heavy rockers (the superb "Earthquake" and "Levitation"). For the most part, it's reflective and somewhat ragged, encompassing the lovely ballads "She Lives (In A Time Of Her Own)," "Nobody To Love" and "Dust," as well as a passionate cover of Dylan's "It's All Over Now, Baby Blue." Erickson's raucous singing is tempered by mellow harmonies from his bandmates and a couple of lead vocals from guitarist Stacy Sutherland, while Hall's wife, Clementine, sings a pretty ballad of her own, "I Had To Tell You."

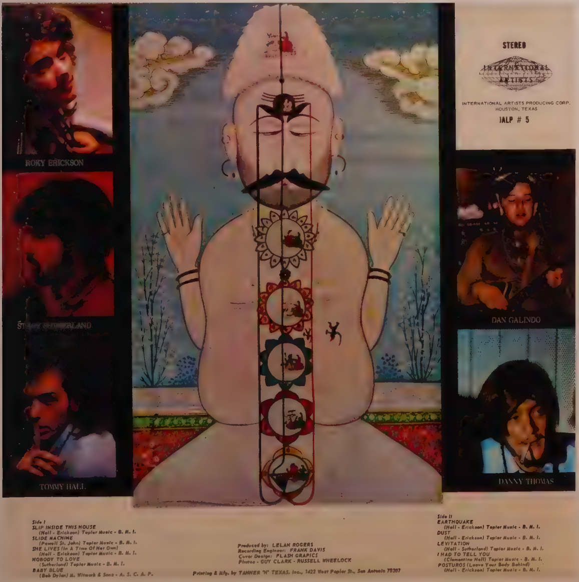
The finished LP appeared in late October and was housed in a cover that encapsulated yet more of Hall's cryptic philosophy on a background of gold—the color symbolizing the divine—with the band's name printed like a pair of eyebrows so that the listener can line it up with their own, press their forehead against the blazing sun in the design's center, and open their third eye.

"There is a musical charisma which follows The Elevators everywhere they go," wrote the *Houston Post*, which also criticized the album's vocal mix. "Call it intellectual rock or call it musical flights of fancy, except for tunes that sound almost like each other, this group is inventive overall," ventured *Billboard*, while the *Chicago Seed* stated: "Here's a group with originality, mystic poetry for lyrics and an in-person act respected in San Francisco, which is dissipating its own efforts on record."

This was more a comment on the mix and mastering than The Elevators' efforts, but it made little difference: despite International Artists spending money on a gold sleeve and an inner sleeve with printed lyrics, precisely no ads for *Easter Everywhere* were placed, distribution was limited, and sales were low. By early 1968, the band was in disarray, enfeebled by drug use and police hassles, culminating in Erickson's disastrous incarceration in the state mental hospital in Texas.

"LSD provided us with the opportunity for a more truthful understanding of the universe, but most of the hippies missed it," mused Hall in 2004. "It's a lot of work to accomplish this understanding. Hippies misused it as a recreational drug.... Most people got caught up with illusions, failing to see the truth provided by psychedelic experiences. You must look past the pyramid, into its shadow, to find the truth."


EASTER EVERYWHERE
13th FLOOR ELEVATORS

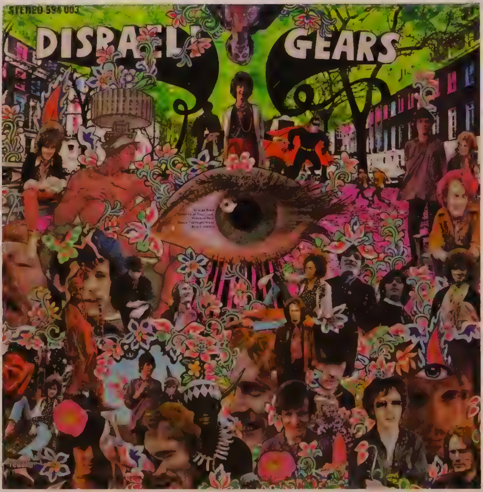

STEREO
INTERNATIONAL ARTISTS
INTERNATIONAL ARTISTS PRODUCING CORP.
HOUSTON, TEXAS
IALP # 5
ROKY ERICKSON
STACY SUTHERLAND
TOMMY HALL
DAN GALINDO
DANNY THOMAS
Side I
SLIP INSIDE THIS HOUSE
(Hall - Erickson) Tapier Music - B. M. I.
SLIDE MACHINE
(Powell St. John) Tapier Music - B. M. I.
SHE LIVES (In A Time Of Her Own)
(Hall - Erickson) Tapier Music - B. M. I.
NOBODY TO LOVE
(Sutherland) Tapier Music - B. M. I.
BABY BLUE
(Bob Dylan) M. Witmark & Sons - A. S. C. A. P.
Produced by: LELAN ROGERS
Recording Engineer: FRANK DAVIS
Cover Design: FLASH GRAPICS
Photos - GUY CLARK - RUSSELL WHEELOCK
Printing & Mfg. by TANNER 'N' TEXAS, Inc., 1422 West Poplar St., San Antonio 78207
Side II
EARTHQUAKE
(Hall - Erickson) Tapier Music - B. M. I.
DUST
(Hall - Erickson) Tapier Music - B. M. I.
LEVITATION
(Hall - Sutherland) Tapier Music - B. M. I.
I HAD TO TELL YOU
(Clementine Hall) Tapier Music - B. M. I.
POSTUROS (Leave Your Body Behind)
(Hall - Erickson) Tapier Music - B. M. I.

"Recently it has become possible for man to chemically alter his mental state and thus his point of view."

TOMMY HALL, *PSYCHEDELIC SOUNDS* SLEEVE NOTES

CREAM *Disraeli Gears*

Released November 1967
Personnel **Eric Clapton** (guitar, vocals) **Jack Bruce** (vocals, bass, piano, harmonica) **Ginger Baker** (drums, vocals)
Country UK



Despite having cordially detested each other during their stint in The Graham Bond Organisation, Jack Bruce and Ginger Baker could see the sense in forming a new band with Eric Clapton, the UK's best-regarded guitarist, in the summer of 1966. Clapton had earned his spurs with The Yardbirds and John Mayall but, by July, was eager to expand his horizons. The trio chose the name Cream, to emphasize their instrumental prowess, and Clapton told *Melody Maker* that month: "What we want to do is anything that people haven't done before."

Before long they'd developed their own brand of blues-based psychedelic pop-rock, which they termed "sweet and sour music." Their second single, "I Feel Free," became a big hit in December, and their first album, *Fresh Cream*, appeared the same month. A heady cocktail of acid rock and wasted pop-blues, it was a big seller in the UK, and the trio set their sights on America as 1967 came around.

They played their first US shows in March 1967—though they did not enjoy being squeezed onto a package bill—and tentatively began making a second album at Atlantic's New York studios before their visas ran out. The results were deemed unsatisfactory, not least by one of Atlantic's partners, Ahmet Ertegun, who branded them "psychedelic hogwash" (according to Bruce). The band therefore returned in early May, to spend a week working with producer Felix Pappalardi and engineer Tom Dowd.

They were unused to the meticulous approach towards recording that Atlantic favored, being more used to setting up and blasting away. "We were used to making albums as if they were live, and did not expect to play songs over and over again, or to have to play instruments separately on different tracks," Clapton confessed in his autobiography. Dowd recalled: "They recorded at ear-shattering level. Six and seven-piece bands didn't play as loud as this three-piece did."

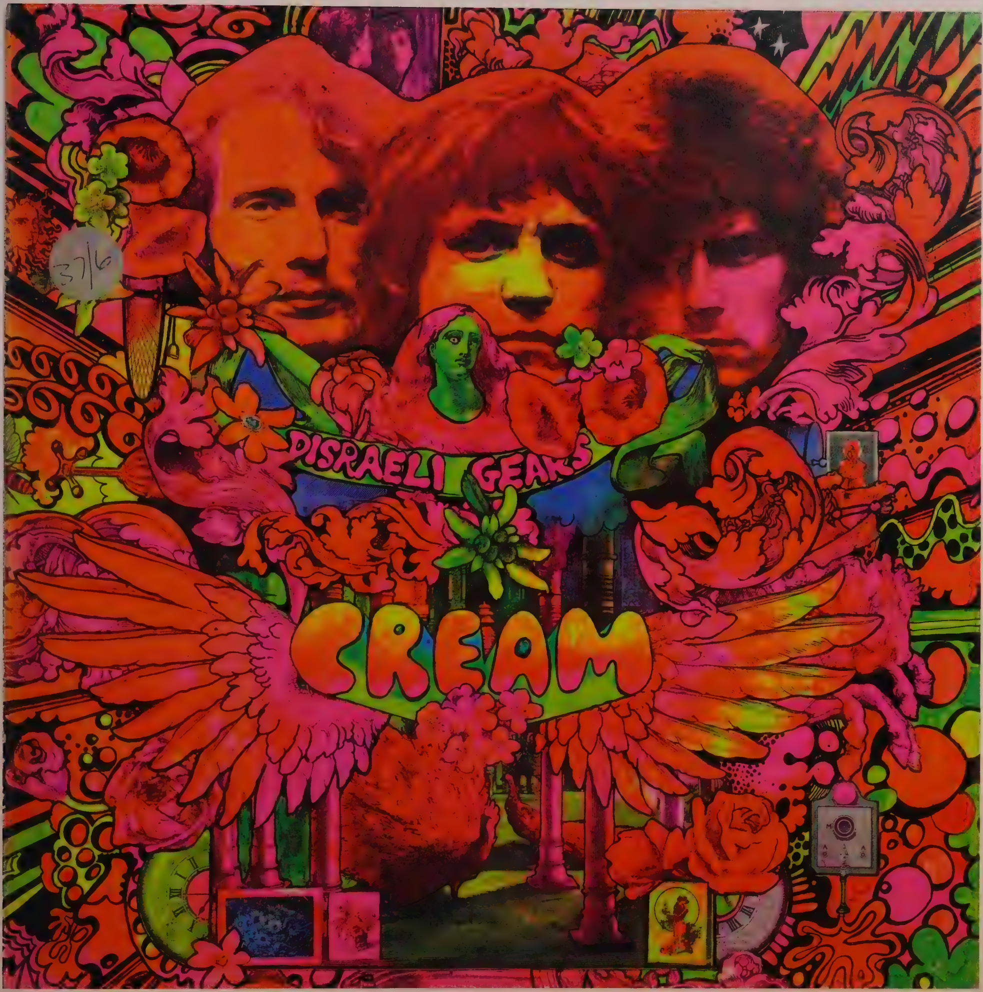
Nonetheless, the sessions were harmonious and productive. "I was impressed by the way Felix took what we had and polished it into something more salable," Clapton wrote in his autobiography. The most obvious example of this was the band's rendition of the traditional blues "Lawdy Mama," which Pappalardi reworked into the quintessential psychedelic pop of "Strange Brew," which opens the LP. Thereafter they launch into the Hendrix-inspired riff-rocker "Sunshine Of Your Love," which spawned a thousand imitators and helped spark the hard rock genre. "Tales Of Brave Ulysses" shows Clapton's mastery of the wah-wah pedal, "SWLABR" (short for She Was Like A Bearded Rainbow) is another trippy pop-rocker, with surreal lyrics by their frequent collaborator Pete Brown, and "We're Going Wrong" is a haunting love song, superbly sung by Bruce. Elsewhere there are more blues and, like so many albums of its time, a stoned novelty song, "Mother's Lament."

The trippy lyrics to "Tales Of Brave Ulysses" were by Australian pop artist Martin Sharp, later Clapton's Chelsea flatmate. He also designed the garish cover to reflect what he called the band's "warm, fluorescent sound." The album's bizarre title was inadvertently coined by their roadie, Mick Turner, who mispronounced "derailleur gears" during a chat about bicycles, to much hilarity.

In November, six months after it had been recorded, *Disraeli Gears* appeared and the reviewers were rapturous. *Disc and Music Echo* said: "It is a beautiful record which shows the completely individual way the group is developing," while *Melody Maker* called it "a quality-heavy, propelling package of incredible Cream superpower," and *Beat Instrumental* felt that "the material is in a similar style to *Fresh Cream*, with Eric again twisting minds with his beautiful playing."

Clapton was frustrated by the time it had taken to appear. "The only unfortunate thing about this album is it was recorded in May 1967," he grumbled to *Hit Parader*. "At the time, that's how we were playing. Now we're working on our third album, and we've progressed so much that *Gears* doesn't sound like us now. *Gears* is just an LP of songs with nice arrangements and solos in the middle of them."

In his autobiography, he revealed the real reason for his dissatisfaction: "I will never forget returning to London after recording *Disraeli Gears*, with all of us excited by the fact that we had made what we considered to be a groundbreaking album, which was a magical combination of blues, rock, and jazz. Unfortunately for us, Jimi had just released *Are You Experienced?* and that was all anyone wanted to listen to.... I felt really let down."


37/6
DISRAELI GEARS
CREAM

“What we want to do is anything that people haven’t done before.” ERIC CLAPTON

BLOSSOM TOES *We Are Ever So Clean*

Released November 1967
Personnel **Brian Godding** (guitar, keyboards, vocals) **Jim Cregan** (guitar, vocals) **Brian Belshaw** (bass, vocals) **Kevin Westlake** (drums)
Country UK

Possessors of a name absurd even by the standards of their era, this London quartet formed as The Gravediggers in 1963. By 1965, they were playing R&B as The Ingoes, and were managed by Giorgio Gomelsky, who discovered The Stones and The Yardbirds. He sent them to Paris, where they played residencies in various clubs.

"We performed every night, and improved a huge amount," says Brian Godding. By the fall of 1966, they'd performed in front of Salvador Dalí, backed Chuck Berry at the Paris Olympia, and issued a few singles in France and Italy, but a hit proved elusive. Back in London, Gomelsky had set up Marmalade Records, to create "a family of musicians from all walks, making music together," and summoned them home.

Gomelsky's plan was to keep the band out of the public eye while they wrote an album, with which he would then stun the pop scene. For Godding, "It was a shambles, with nothing organized, and the whole facade of 'flower power' was distracting and embarrassing." They spent several hedonistic months in a rented house in Chelsea, writing songs and recording demos. "At different times we entertained Eric Clapton, Captain Beefheart, Traffic, Family, you name it," smiles Jim Cregan. In among the reveling, they devised the whimsical, largely light-hearted pop tunes that would comprise *We Are Ever So Clean*.

Shortly before recording began, Gomelsky informed them they were now to be known as Blossom Toes. "We went along with it because it meant we could get in the studio and make the album—the name seemed unimportant," says Godding, while Cregan adds: "We were effectively puppets, named, dressed and ordered around at Giorgio's whim.... We weren't happy with the deal. We were just delighted to be in a band and making a record."

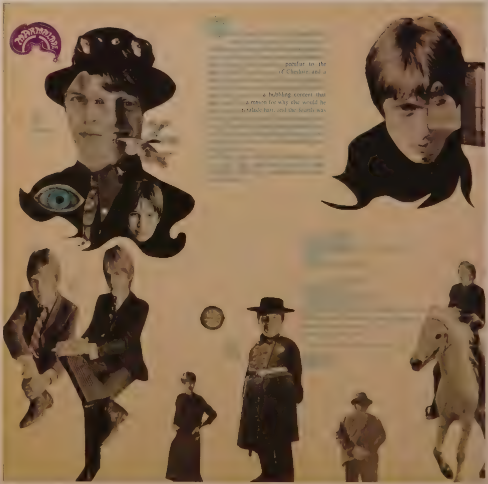
They entered Chappell Studios in the early summer of 1967. "It was right in the middle of flower power, rather than the proper 'underground' era that quickly followed, so foolish songs were taken quite seriously," recalls Cregan. "We'd started taking acid, so our music began to be a little more drug-induced." The flamboyant Gomelsky spared no expense in his pursuit of an all-out pop extravaganza, most notably with the overblown orchestral arrangements. For Brian Belshaw, "They were simple numbers that became unnecessarily complicated. I loved the songs as they were, without the overdubs."

The experience was deeply frustrating. "People like to think of *We Are Ever So Clean* as 'a quirky look at British life in the late '60s, with tea and cakes on the lawn, budgerigars and balloons wafting in a warm breeze'—but it wasn't like that at all," states Godding. "We were getting constant grief from Marmalade's mother company, Polydor, who thought we were shit. We had to play with complete strangers, accept other people's arrangements, and generally be pushed around."

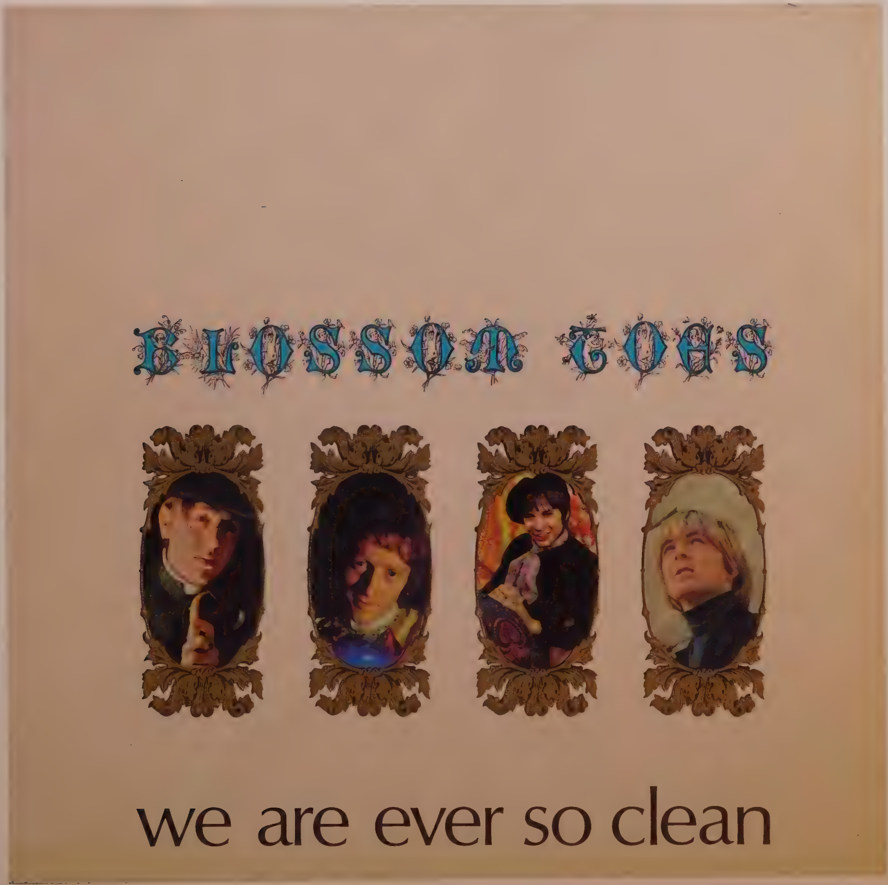
Yet *We Are Ever So Clean* is full of witty, imaginative three-minute songs, ranging from trippy rock ("Look At Me I'm You") to catchy pop ("Telephone Tuesday"), deranged psychedelia ("The Remarkable Saga Of The Frozen Dog") and touching ballads ("Love Is"). The specter of self-indulgence hangs over it, typified by the gibberish between the songs, but that's more the production's fault than the band's, and no amount of production overkill can obscure the quality of their songs.

With the LP in the can, the band began to play live again, at the International Love-In Festival at Alexandra Palace, the National Jazz & Blues Festival at Windsor, and the Festival of the Flower Children at Woburn Abbey. Trailed by a single offering three album tracks, the LP was launched in November with a gig at London's Saville Theatre.

Reviews were favorable, but sales were dismal. The band couldn't have cared less; chastened by their inability to reproduce the material live, they'd resolved to change direction. Godding: "We were developing a parallel existence, parading round trendy clubs, acting like we were some of the 'beautiful people', even though we didn't have two pennies to rub together, and were becoming frustrated with the reality that nothing was actually happening." They spent 1968 devising a heavier approach, showcased on their majestic 1969 follow-up, *If Only For A Moment*—which might as well have been by a different band.



"... the whole facade of flower power was distracting and embarrassing." BRIAN GODDING


BLOSSOM TOES
we are ever so clean

BUFFALO SPRINGFIELD *Again*

Released November 1967
Personnel **Stephen Stills** (lead and rhythm guitar, vocals, keyboards) **Neil Young** (lead and rhythm guitar, vocals) **Richie Furay** (rhythm guitar, vocals) **Bruce Palmer** (bass) **Dewey Martin** (drums, vocals)
Country US

LEFT TO RIGHT: FURAY, MARTIN, STILLS, YOUNG, PALMER (CENTER), 1967.

Folkies Stephen Stills and Neil Young met in Ontario in 1965, and made a strong impression on each other. On April 6 1966, Stills and his friend Richie Furay were in Los Angeles traffic when they spotted Young and his friend, Bruce Palmer, driving a beat-up hearse in the opposite direction. This fortuitous encounter instantly led the foursome to form Buffalo Springfield, with the addition of drummer Dewey Martin.

Named after a steamroller brand, they began gigging almost immediately. Within a fortnight, they were supporting one of the top bands in the country, The Byrds, and a six-week residency at the Whisky a Go Go on Sunset Strip ensued from late April. They had no money and little pedigree, but as Young later stated, "We were so confident of what we were doing and the sound we had that we saw ourselves as having no competition other than The Beatles or The Stones." For the enigmatic Palmer, "Everybody had their own songs, their own technique, and we had instant four-part harmony which only The Byrds and The Beatles had. Not only did we have harmony, but each singer was a lead singer in his own right. And everybody was a great player."

Managed by the hustling duo of Charles Greene and Brian Stone, the quintet signed to Atlantic and made their debut album, which adhered to their policy of only performing their own material. Despite their reservations about the production, it was well reviewed upon release in October, though it stalled at #80 in the charts. The following month, riots on the Sunset Strip inspired Stills to pen "For What It's Worth," which broke into the US top ten upon its release in January 1967.

However, their triumph was undermined by incessant in-fighting, Young's epilepsy, and Palmer's increasing introspection. "Bruce was very aloof and off on his own trip, dropping acid and playing sitar for 12 hours at a time," Martin later recalled. In early 1967, he was busted for drugs, and then deported for not having the correct US visa. The band continued as best they could, playing ill-paid gigs and attempting further recording sessions. Stills' superb "Bluebird" failed to make the top 40 in June, and tensions between him and Young meant the latter refused to play with the band at Monterey that month; David Crosby of The Byrds filled in.

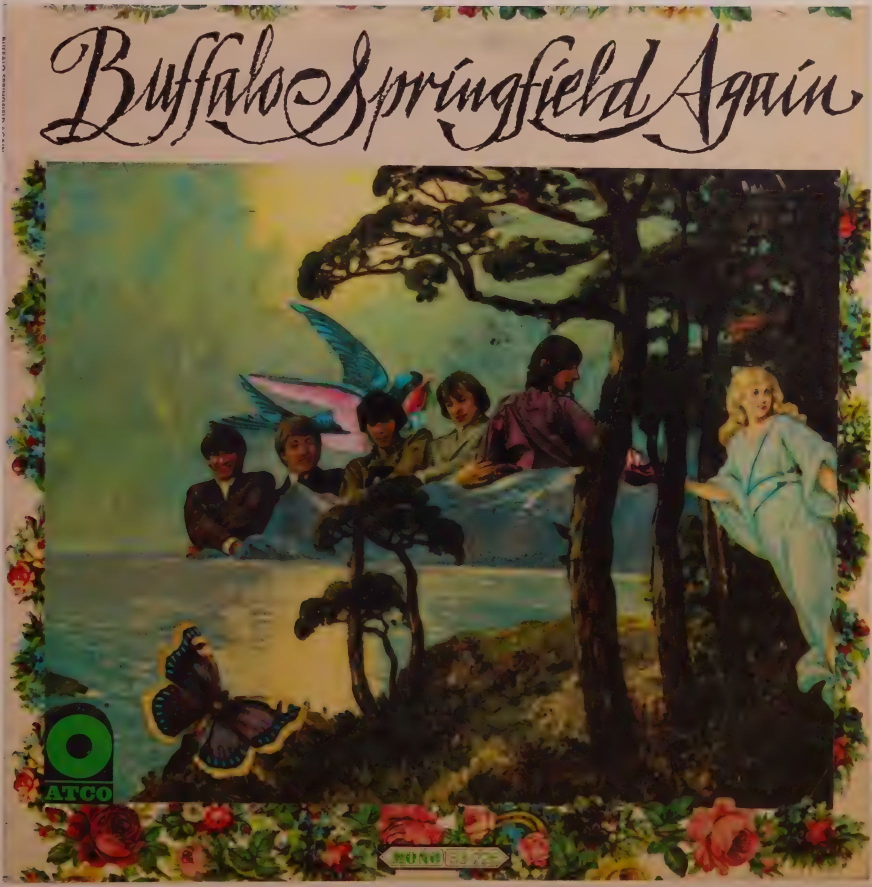
While his bandmates continued to tour, Young toiled alone with arranger Jack Nitzsche, coming up with the shimmering, inscrutable "Expecting To Fly" before rejoining the band later in the year. Tensions resurfaced, not least because Stills was bent on enjoying his writing royalties from their hit, while Young has stated: "I didn't like to hang out at parties, and the Hollywood trip."

With tensions simmering away, they assembled their second album with a small army of session players. Largely self-produced, it represented a leap forward from their debut in sound and material. There were superb pop songs (Stills' "Rock 'n' Roll Woman"), acidic hard rock (Young's "Mr. Soul"), outstanding country-rock (Furay's "A Child's Claim To Fame"), psychedelic jamming (an extended cut of "Bluebird") and more, culminating in Young's brilliant, baffling "Broken Arrow"—a six-minute epic in disjointed sections that somehow fit together perfectly. According to Martin, "Nobody else knew what the hell it was about. It took us three days to cut."

The album appeared in November, a badly spelled list of "friends, enemies and people we don't know from Adam" on the back cover. These included figures as diverse as Hank Marvin, Jimi Hendrix, Peter Noone, John Coltrane and Cuban dictator Fidel Castro. *TeenSet* hailed the LP as "a masterpiece of writing, performance and production," but others were less effusive. For *Rolling Stone,* it was "musically and vocally interesting," but they perceptively added that it "sounds as if every member of the group is satisfying their own musical needs." *Down Beat* agreed, commenting that it "almost sounds like a greatest hits album," but that "the parts are greater than the whole, and the album lacks focus."

The band was indeed pulling in different directions, as ever, and the album's lackluster performance (it peaked at #44) didn't help. Towards the end of the year they embarked on a tour as support to The Beach Boys, but when the zonked Palmer was deported for a second time in January 1968, and Jim Messina joined in his place, Young lost interest for good. Sessions began for a third album, but the band had split well before a coherent set was finalized. "Everybody in that group was a fuckin' genius at what he did," Young reflected three decades later. "We were great. When we started out we thought we would be together forever." In fact, they barely managed two years.

"We were great. When we started out we thought we would be together forever." NEIL YOUNG


Buffalo Springfield Again
BUFFALO SPRINGFIELD AGAIN
ATCO
MONO

THE CHOCOLATE WATCH BAND *No Way Out*

Released November 1967
Personnel **David Aguilar** (lead vocals) **Mark Loomis** (lead guitar) **Sean Tolby** (rhythm guitar) **Bill "Flo" Flores** (bass) **Gary Andrijasevich** (drums) **Don Bennett** (lead vocals)
Country US

While San Francisco was the epicenter of the West Coast's mid-'60s hippie scene, garage rock held greater sway 50 miles away, in San Jose. Guitarist Mark Loomis first formed a band there in the summer of 1965, its name inspired by the jokey concept of being "as much use as a chocolate watch band." When that fell apart, he formed a new lineup in 1966, drawing members from local bands The Shandels and The Topsiders, and retaining original drummer Gary Andrijasevich.

The teens soon became a major draw around the Bay Area, sharing stages with The Doors, Jefferson Airplane, The Grateful Dead, Moby Grape, Love and many others, and specializing in covering blues, R&B, and British material they'd learned from imported 45s. "We mixed obscure songs with our own original psychedelic trippy stuff," singer David Aguilar has since stated. "If we played other people's music, we rearranged it and reshaped it for our own moods and feelings."

In July 1966, the renowned concert promoter Bill Graham made them a management offer, but they'd just signed to Ron Roupe instead. Roupe hooked them up with independent producer and songwriter Ed Cobb, a former member of square vocal troupe The Four Preps, who'd recently had success with The Standells. Having signed to his Green Grass production company, before the band knew it they were flying first class to Los Angeles for their initial recording sessions at American Recording Studios.

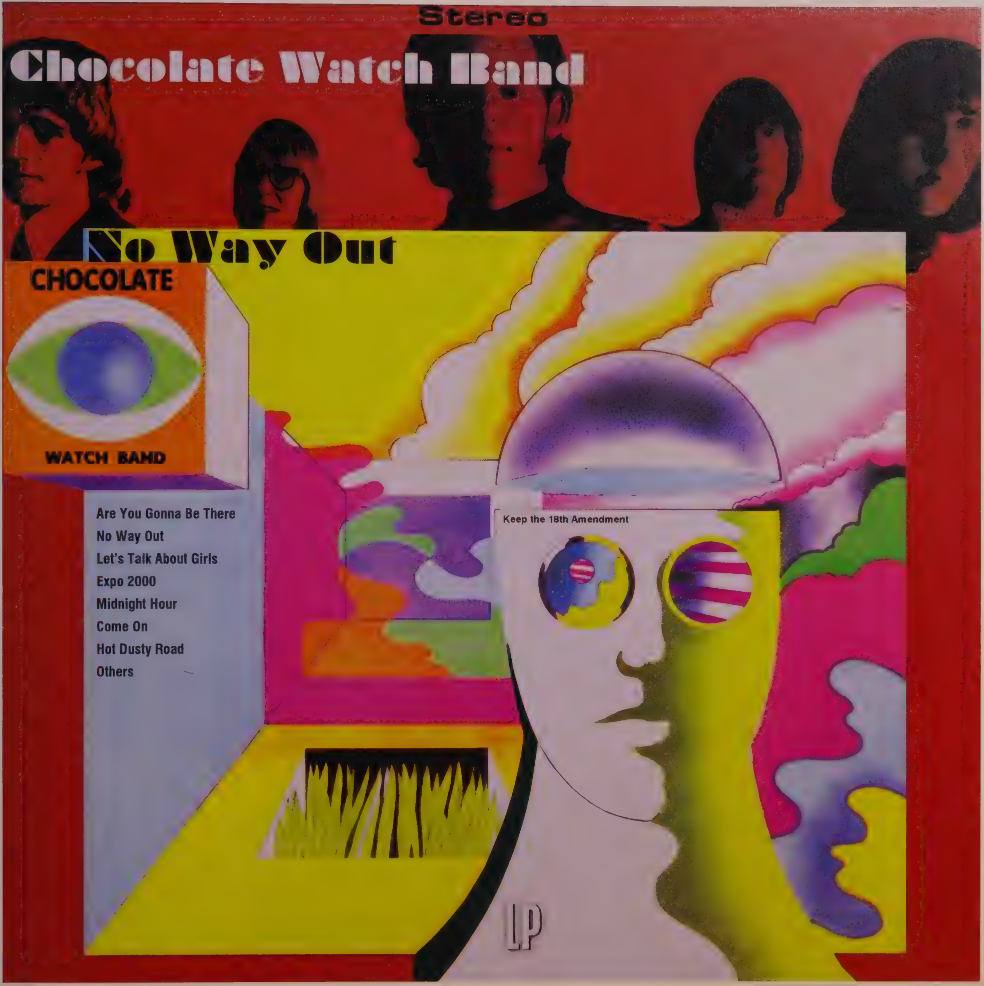
"Ed shuffled songs he'd written between groups," Aguilar has since recalled. "We never heard them ahead of time. They were introduced to us in the studio. Ed couldn't play an instrument, so he hummed and sang them to us." Among other cuts, Cobb had them record his own "Sweet Young Thing" and Bob Dylan's "It's All Over Now, Baby Blue," a pairing that appeared in December 1966, as did two more tracks ("Blues Theme/Loose Lip Sync Ship"), separately released by Cobb under the pseudonym The Hogs. Both discs sold poorly, but the band were more focused on gigging, as well as filming roles in the exploitation movies *Riot on Sunset Strip* (whose soundtrack, featuring them, appeared in February 1967) and *The Love-Ins*.

As the year progressed, they played heavily around California, as well as recording further sessions for Cobb, which led to two more low-selling singles ahead of their debut album, which appeared in November. Despite featuring precisely none of the band's own songs, and several performed by session musicians without the band's knowledge (with lead vocals by Don Bennett), it stands as a terrific blend of garage rock and mystical psychedelia. Each side opens with a Neanderthal garage classic—"Let's Talk About Girls" and "Are You Gonna Be There (At The Love-In)"—and barely lets up thereafter. "Dark Side Of The Mushroom" is a fun instrumental, "Gone And Passes By" is Buddy Holly with curry powder, and "Gossamer Wings" is one of the woozier ballads of its time, with odd vocals and a whacked-out, jazzy coda. The latter was, in fact, "Loose Lip Sync Ship" with different vocals.

SIDE 1
1. LET'S TALK ABOUT GIRLS
2. MIDNIGHT HOUR
3. COME ON
4. DARK SIDE OF THE MUSHROOM
5. HOT DUSTY ROAD
SIDE 2
1. ARE YOU GONNA BE THERE (AT THE LOVE IN)
2. GONE AND PASSES BY
3. NO WAY OUT
4. EXPO 2000
5. GOSSAMER WINGS
CHOCOLATE WATCH BAND:
NO WAY OUT
A PRODUCT OF GREEN GRASS PRODUCTIONS
PRODUCED BY: ED COBB
DEDICATED TO:

"The synthetic sound of The Chocolate Watchband will excite the frantic fans of psychedelic, electronic rock," panted *Billboard*. "In 'No Way Out' and 'Expo 2000' the group preys upon the senses with an eerie, teasing twanging, and in 'Gossamer Wings' the haunting irregularity of the beat, lapsing into dizzy electronic wails, will strike today's market square in the psyche." The band, however, were unimpressed. Aguilar: "We took a case of them, threw them off Sean's deck into Bear Creek Canyon, and took turns shooting at them with his grandfather's double-barrel, 12-gauge shotgun."

They never performed the material on the album live, sticking instead to their own compositions or choice of cover versions, and always considered themselves more of a live proposition than a studio one. At the end of the year, the disillusioned Loomis decided to depart to form a new band, and Andrijasevich went with him. Thereafter, The Chocolate Watch Band staggered on with fluctuating members but had even less involvement in the next album that bore their name, April 1968's *The Inner Mystique*. Their final LP, May 1969's *One Step Beyond*, was their own work, but featured a reformed and revised lineup that lacked the magic of their earlier incarnation. At this remove, however, they're widely regarded as America's greatest garage-psych crossover band. As Aguilar has put it: "I know that, no matter what happens to this crazy, smacked, angry, uninformed, misinformed, scared world of ours, music and something I cherished at 19, lives on with a life of its own."


Stereo
Chocolate Watch Band
No Way Out
CHOCOLATE
WATCH BAND
Are You Gonna Be There
No Way Out
Let's Talk About Girls
Expo 2000
Midnight Hour
Come On
Hot Dusty Road
Others
Keep the 18th Amendment
LP

"The synthetic sound of The Chocolate Watch Band will excite the frantic fans of psychedelic, electronic rock." *BILLBOARD*, 1967

PEARLS BEFORE SWINE

One Nation Underground

Released October 1967
Personnel Tom Rapp (guitar, vocals) Wayne Harley (banjo) Roger Crissinger (tambourine, organ) Lane Lederer (bass) Warren Smith (percussion)
Country US

LEFT TO RIGHT: LEDERER, RAPP, CRISSINGER, HARLEY, 1967.

The first two albums made under the Pearls Before Swine moniker, *One Nation Underground* and *Balaklava*, virtually define the term "acid folk." Rapp was born in Bottineau, North Dakota in 1947 and moved to Minnesota as a small child. He began to play guitar and ukulele at age six, learning Elvis songs and penning C&W numbers, as well as appearing at local talent shows. At one such show, the eight-year-old Rapp sang against the young Bob Dylan, placing third to his fifth. In the early 1960s, Rapp's family relocated to Pennsylvania and then to Florida, where he started to write songs in earnest. "Another Time," which opens *One Nation Underground*, was the first serious song he ever wrote, inspired by a car wreck that both he and the driver survived unharmed.

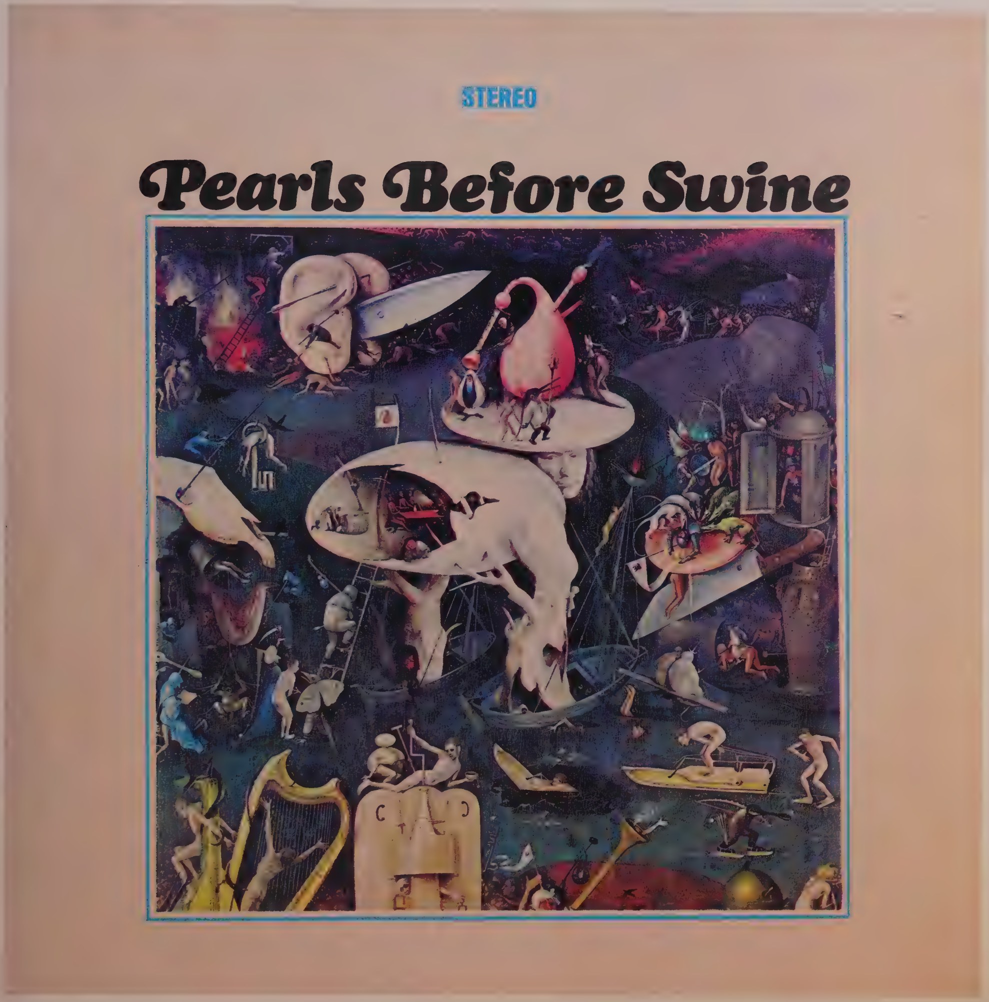
As the underground movement gathered momentum, Rapp teamed up with some like-minded teens to make home demos of his material. Having paid for the songs to be cut onto disc, they sent a copy to the experimental ESP label in New York, inspired by their release of albums by The Fugs. Rapp and his bandmates were duly flown by ESP to New York to make further recordings.

Their debut album was taped over four straight days and nights at the Impact Sound Studios in May 1967, at a total cost of $1,500. According to Rapp, "We went out for hamburgers and rice pudding, never knowing if it was 9 a.m. or 9 p.m. until we got outside. We smoked a lot of cigarettes. Wavy Gravy came by, passing out LSD, but (don't tell anyone) I never used it. I was strange enough as it was. Richard Alderson was the genius producer. Wouldn't have been anywhere as good without him."

Very much a group effort, unlike Rapp's later work, the results have prompted comparisons to contemporary work by Dylan and The Velvet Underground, with Rapp lisping his unusually literate lyrics against a joyously spontaneous musical backing. "Lane Lederer could play anything from English horn to celeste, and a number of instruments from all over the world that were (fortunately) in Richard's studio at the time," adds Rapp. Some songs are mystical ("Surrealistic Waltz"), some are politically charged ("Uncle John"), and some speak clearly to the counterculture ("Drop Out!"), while the burst of Morse code on "(Oh Dear) Miss Morse" caused problems when radio stations realized that it spelled out "F-U-C-K."

The LP was released in October 1967 in a black-and-white sleeve (later changed to sepia and then full color, as sales grew), together with a poster showing the Hell panel from Hieronymus Bosch's *Garden of Earthly Delights*. Despite the band's provocative name, it was warmly received, with *Crawdaddy!* commenting in January 1968 that "the sensibility in which they have drenched all the old forms is arrogantly vibrant.... Traditional formal functions are tastefully misused on almost every cut where style is recognizable." In March, *Go* wrote that they were "a talented group whose first album is interesting and, at times, very good. Instrumentation ranges from simple to clever and complex, and the material ranges from bland to excellent." Teen mag *Hullabaloo* raved, "Here is one underground group everyone should hear. Lovely and haunting," adding that it was "a truly beautiful record which seems to have eluded almost everybody. It should soon achieve well-deserved status as a classic. Tom Rapp, guiding light of the Swine, ranks as a future hero."

Sales were impressive for an independent label's underground release and an eventual tally as high as 200,000 has been mentioned, but while recording for ESP might have given them hip kudos, royalties were harder to come by. The band persevered with the label for a second release, *Balaklava*, which saw Crissinger replaced by Jim Bohannon, and a couple of auxiliary musicians added. Following its release in late 1968, Rapp embarked on a solo career, initially still under the Pearls Before Swine banner, before becoming a civil rights attorney in Philadelphia. Looking back on his debut album, he says: "I love the album now more than I did then, especially having recreated the original sound so that people can hear it as it was when it went out in the '60s."


STEREO
Pearls Before Swine

"Here is one underground group everyone should hear. Lovely and haunting." *HULLABALOO*, 1967

JEFFERSON AIRPLANE

After Bathing at Baxter's

Released November 1967
Personnel **Grace Slick** (vocals, keyboards, recorder) **Paul Kantner** (vocals, rhythm guitar) **Marty Balin** (vocals, rhythm guitar) **Jorma Kaukonen** (lead guitar, vocals) **Jack Casady** (bass) **Spencer Dryden** (drums)
Country US

Following the August 1966 release of their debut album, *Jefferson Airplane Takes Off*, this San Francisco sextet replaced singer Signe Anderson with Grace Slick, late of fellow Franciscans The Great Society, and took a decidedly more psychedelic direction. By the time their second LP, *Surrealistic Pillow*, appeared in February 1967, they were one of the city's two leading bands, alongside The Grateful Dead.

The album was a huge seller, climbing to #3 in the US, spawning the massive hits "Somebody To Love" and "White Rabbit," and making stars of them well beyond their hometown. Their label, RCA, gleefully expected the trend to continue with their next releases, but did not anticipate the band's LSD intake and their willful lack of commercialism.

After Bathing at Baxter's was recorded at RCA Studios in Los Angeles over the fall of 1967. The band disliked being transplanted from San Francisco, but a major compensation came in the shape of 7655 Curson Terrace, a huge pink mansion rented for them by the label for the duration of the sessions. The Beatles had stayed there while touring the previous summer, and according to *Rolling Stone* at the time, it offered "electronically controlled gates, a giant pool, an underground bowling alley, a sauna bath, a rifle range, and a Japanese houseboy, all for $5,000 a month." Unsurprisingly, disciplined music making was not the band's top priority. "Every night something was happening," Marty Balin told the paper. "There were parties, strange parties, and then weird parties. We just sat there and watched the world go by right inside that house."

Between parties, the band worked with RCA producer Al Schmitt, the sessions tending to take place between 11 p.m. and 7 a.m. Balin's writing is far less in evidence than on their previous albums, leaving his tripped-out bandmates to dominate. Determined not to retread familiar ground, the first track, "The Ballad Of You, Me & Pooneil," opens with grinding feedback guitar. A lumbering, distorted song, it incorporates a brooding fuzz bass solo while Balin and Slick utter the word "armadillo" at random moments. It was released as a single in August, but it failed to break into the top 40.

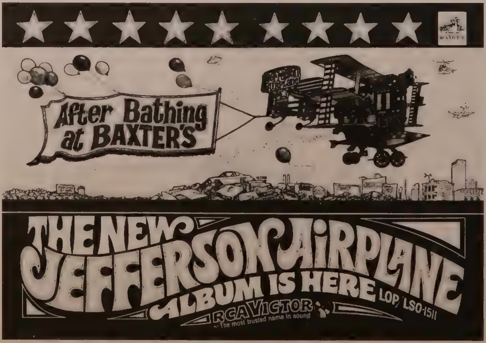
If that disquieted RCA, the rest of the album must have panicked them. Audacious, entertaining, and just the right side of self-indulgent, *Baxter's* includes the goofy aural collage "A Small Package Of Value Will Come To You Shortly," which many have taken to be a reference to sending drugs through the mail. Elsewhere there is the oddball ballad "Martha," the lengthy improvised bass-and-guitar duel "Spare Chaynge," and Slick's jazzy tribute to James Joyce, the hypnotic "rejoice" (the homage extending to a missing capital letter), with a striking oboe part by session man Gene Cipriano. The arrangements, both instrumental and vocal, are often discordant and intentionally offhand, creating a loose, improvisational feel that Slick described in her autobiography as "deliberate eccentricity."

In keeping with the album's aura, its title was chosen arbitrarily. "It came to us quite spontaneously, out of the mouth of a poet friend of Marty's, Gary Blackman," Slick continued. "Gary used to hang around a lot, and one day he said, 'Hey, why don't you name this album *After Bathing at Baxter's*?' Okay..." RCA were understandably nonplussed by the finished work, which was resplendent in a surreal gatefold designed by artist Ron Cobb. "The Jefferson Airplane sound is so much more than dynamic bass lines, driving rhythms and beautiful vocal effects," they nervously ventured in a contemporary press release. "It's a free sound. Free in spite of the intricate music forms and instrumental complexities. Or because of them."

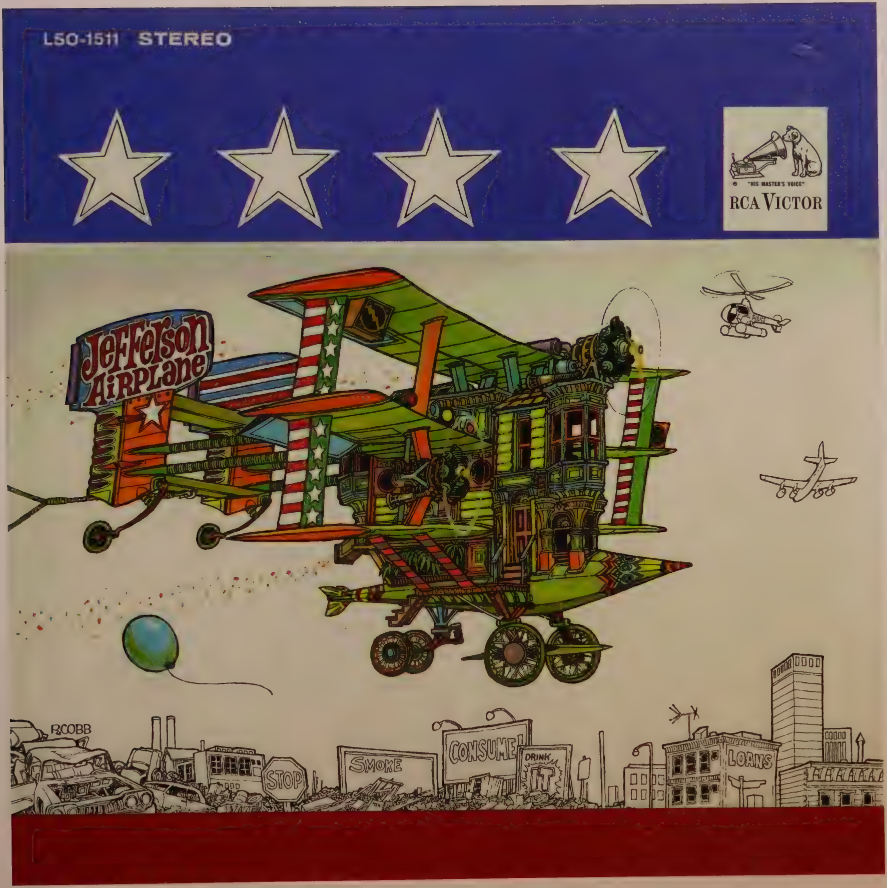
Reviews were enthusiastic. Jann Wenner called it "probably the best rock 'n' roll album yet produced by an American group" in *Rolling Stone*. "One of the reasons the album is so fresh, so endlessly attractive, is that you hear new stuff each time you listen," gushed *Crawdaddy!*, while *Eye* felt, "It seems fitting that, of all the American groups, the Airplane should be the first to come close to *Sgt. Pepper* in creating a cohesive musical whole. Within and beyond the rock framework, they have worked in an amazing variety and density of instrumental, vocal, electronic and other assorted weird effects, orchestrated with extraordinary subtlety and beauty."

Lacking the support of top 40 radio, however, the album peaked at a disappointing #17 in the US, leaving the band suspecting that more could have been done to promote it. Spencer Dryden griped to *Rolling Stone* that RCA was staffed by "old men in their station wagons and ranch houses fifteen miles into the suburbs." Meanwhile, many of the band's fans were left scratching their heads at the bizarre, compelling contents of *Baxter's*. As Kantner told *KRLA Beat* in early 1968: "We have to develop. This is where the Airplane is now. If you don't like *Baxter's*, then you don't like the Airplane."

PRESS ADVERTISEMENT FOR *AFTER BATHING AT BAXTER'S*.

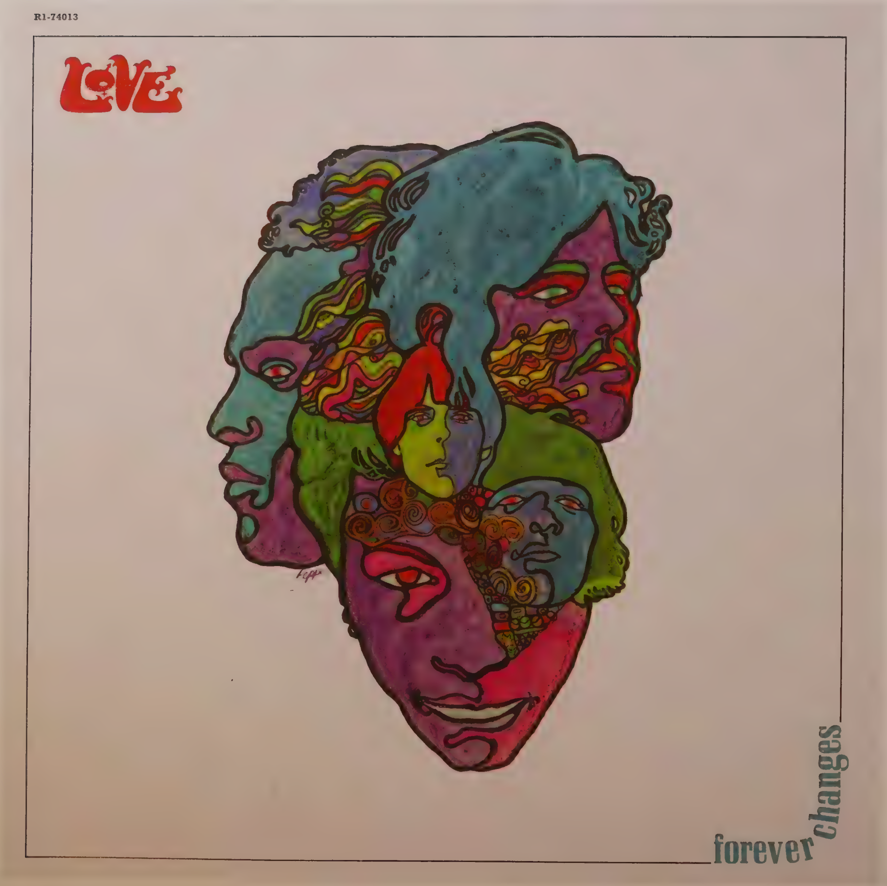

After Bathing at BAXTER'S
THE NEW JEFFERSON AIRPLANE
ALBUM IS HERE
LOP/LSO-1511
RCA VICTOR
The most trusted name in sound

"One of the reasons the album is so fresh, so endlessly attractive, is that you hear new stuff each time you listen." *CRAWDADDY!*, 1967


LSO-1511 STEREO
"HIS MASTER'S VOICE"
RCA VICTOR
Jefferson Airplane
R.COBB
STOP
SMOKE
CONSUME
DRINK IT
LOANS

LOVE *Forever Changes*

Released	November 1967
Personnel	**Arthur Lee** (vocals, guitar) **Bryan MacLean** (vocals, guitar) **Johnny Echols** (lead guitar) **Ken Forssi** (bass) **Michael Stuart** (drums)
Country	US


R1-74013
LOVE
forever changes

> **"After all the drama, it was refreshing to play with my friends again, and have them completely there, ready and able to play music."** JOHNNY ECHOLS

Already an experienced singer and songwriter, Memphis-born Arthur Lee resolved to form a band in early 1965, equally inspired by R&B and folk rock. Together with his childhood friend Johnny Echols on lead guitar and Byrds roadie and aspiring songwriter Bryan MacLean on rhythm guitar, he set up house in the Castle, an atmospheric old Hollywood mansion once occupied by Bela Lugosi, and began to gig around Los Angeles.

Love was unconventional from the start, performing rocked-up versions of pop standards such as "My Little Red Book" (their first single), as well as their own offbeat songs, notably the lengthy "Revelation" (said to have been the inspiration for "Goin' Home" on The Rolling Stones' *Aftermath*) and the haunting "Signed D.C.," a candid treatment of heroin addiction.

Having become the first rock band to sign to Elektra, their self-titled debut appeared in March 1966. Their second album, *Da Capo*, appeared at the end of the year. It found them incorporating exotic instrumentation onto the six brilliant songs that comprise the first side, including the ferocious "Seven And Seven Is," a top 40 hit that summer. Fans have always, however, been divided by the rambling performance of "Revelation" that occupies the whole of side two.

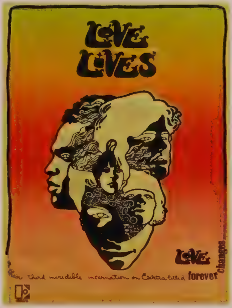
The album made a significant impact, but the band's prospects of stardom were limited by Lee's refusal to perform outside Los Angeles, his volatile relationship with MacLean and the band's extensive drug use. Sensing that the band was in danger of dissipating before it had realized its potential, Elektra's boss, Jac Holzman, encouraged Lee to focus on the softer aspects of his songwriting for their next album. "I had, over the years, developed a deep appreciation for the sonority of the solo acoustic guitar," he has recalled. "I suggested to Arthur that I thought there was a quieter tonality which might be a winning context for the band."

Lee duly spent the first half of 1967 writing songs that set sardonic, questing lyrics to beautiful, folky melodies, to which he envisaged adding strings and horns. The band played few gigs at this time and, only playing at sporadic rehearsals, became rusty. They were, therefore, not ready for the start of the sessions at Sunset Sound in June. As drummer Michael Stuart wrote in his 2003 autobiography: "After so many months of relative inactivity, we were all little out of practice. Because of the nature of the work we had to do, mistakes were more glaring.... Time was short, and the parts were still a long way from where they needed to be." For co-producer Bruce Botnick, "We had a marvelous album, but no band to play it."

Under the threat of session musicians replacing them, the shocked musicians buckled down and tightened up in time for postponed recording dates a few weeks later. *Forever Changes* was taped and mixed between August 11 and September 25, and the performances they turned in were unimprovable, seamlessly melding folk, rock 'n' roll, jazz and psychedelia. The strings and horns were arranged by David Angel, to whom Lee had hummed what he wanted, adding a shimmering, otherworldly quality to the material. Remarkably, the two songs by MacLean—opener "Alone Again Or" (the "Or" added by Lee to create a sense of enigma) and the appealingly maudlin "Old Man"—were easily up to the standard set by Lee.

Promoted by a massive billboard in the heart of the Sunset Strip proclaiming "The Third Coming of Love," the album was released at the end of the year. "That's when I finally got a chance to do my thing, and I wasn't worried about whether the public was gonna buy it or whatever," Lee recalled in 1975. It was just as well, because contemporary reviews were almost universally disdainful, and sales were poor. "The songs meander and lack real melodic substance," said *Rolling Stone*, while *High Fidelity* called it "amateurish," adding that it "sounds like the vast majority of uninspired and mainstream commercial rock groups." *Cheetah* magazine simply said "the new LP by Love is dull," while *Eye* magazine called it "elevated muzak, automat-rock for people who like their music sanitary."

Hindsight has been kinder, and in 2012 the album was selected for inclusion in the National Recording Registry at the Library of Congress, an honor accorded to recordings deemed to be "culturally, historically, or aesthetically important, and that inform or reflect life in the United States." "Best friends who had once been at each other's throats had re-dedicated themselves to the job at hand, which was creating the very best music they could," reflected guitarist Johnny Echols in 2012. "After all the drama, it was refreshing to play with my friends again, and have them completely there, ready and able to play music. All things considered, it was one hell of an experience."


LOVE LIVES
LOVE
their third incredible incarnation on Elektra titled forever changes

PRESS ADVERTISEMENT IN *WORLD COUNTDOWN*, DECEMBER 1967, FOR LOVE'S "THIRD INCREDIBLE INCARNATION."

KALEIDOSCOPE (US) *A Beacon from Mars*

Released November 1967
Personnel **David Lindley** (guitar, banjo, fiddle, mandolin) **David Solomon Feldthouse** (vocals, saz, bouzouki, dobro, vina, oud, doumbek, dulcimer, fiddle, guitar) **Chris Darrow** (bass, vocals, guitar, mandolin) **Charles Chester Crill** (violin, viola, bass, organ, piano, harmonica) **John Vidican** (drums, percussion)
Country US

Speaking to the magazine *ZigZag* in November 1972, Jimmy Page, perhaps with just a tiny touch of hyperbole, called Kaleidoscope "my favorite band of all time, my ideal band, absolutely brilliant." He wasn't only referring to their instrumental prowess but also to their fearless incorporation of a multitude of exotic instruments and styles, in contrast to the majority of their peers on the Los Angeles scene.

"We wanted to experiment with a music which could combine various other musical areas with rock, to see if we could come up with something new and interesting," according to multi-instrumentalist and banjo virtuoso David Lindley.

Idaho-born Solomon Feldthouse had an itinerant youth, and by 1966 was performing as an accompanist to flamenco and belly dancers. One day Lindley, already a veteran of the L A folk and bluegrass scene, overheard him playing his saz on the campus of Pasadena City College, and before long they started to perform as David & Solomon. By November 1966, they'd become a quintet initially known as The Baghdad Blues Band and had signed a deal with Epic, on the basis of just one demo track.

Their first single, the appealing ballad "Please," was issued in January 1967. An album, *Side Trips*, ensued in April. Willfully eclectic and oddly short, it spanned styles from folk and pop to music hall and Middle Eastern, their sound spiced by banjo, bouzouki, dumbeg, dulcimer and more. Its sound typified the members' varying tastes, with curiously raspy vocals from Feldthouse. As Darrow put it: "Chester and I were more aligned in the rock 'n' roll sense, but Solomon didn't like it much. In fact, he hated it, and had to resign himself to playing it. His preference was playing long Middle Eastern things."

Over the course of the year, they performed many gigs around California, not least in the ballrooms of San Francisco, where their exotic sound wowed audiences. Back to Page: "One night I saw them playing the Avalon Ballroom, and that bloke Sol was doing a flamenco thing, which was so authentic.... Then this line of flamenco dancers suddenly emerged from the wings and danced across the stage. Just too much!"

Eccentric they may have been, but the band made it clear that they were not interested in performing on drugs, as Feldthouse made clear to *Open City* in September 1967: "Even though I do imbibe, I can't really use it for playing. Quite frankly, my high is from the simple act of playing my instrument. It's like having a mystical experience. Dope is really for people who can't play an instrument well. If you can't play music well unless you're screwed out of your gourd, forget it."

Having replaced producer Frazier Mohawk with their managers Stu Eisen and Mike Goldberg, they recorded their second album that fall, in 36 hours straight—something they greatly resented at the time. Nonetheless, it's a wonderfully engaging encapsulation of their approach, blending the melodic folk of "I Found Out" with the eerie, Celtic-styled "Greenwood Sidee," country-styled "Louisiana Man,' and the epics, "Taxim" and "A Beacon From Mars," both of which were recorded live in the studio, with no overdubs.

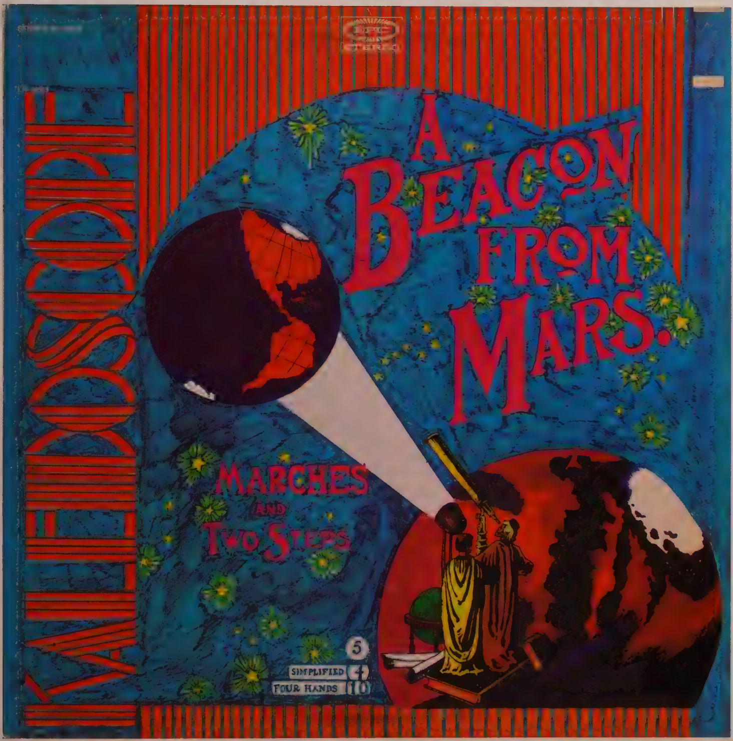
A Beacon From Mars appeared towards the end of the year, housed in a striking sleeve decorated with an illustration adapted from a sheet music design from 1901 for a song entitled "A Signal From Mars." The reviews were mixed. *TeenSet* called it "a gas from what is probably today's most underrated group" and *Down Beat* praised their "ability to embrace a wide range of musical styles while maintaining an individual and underivative sound," but *Jazz & Pop* said "I admire the group's courage in attempting such extended improvisation, but their execution leaves a lot to be desired," and *Cheetah* felt "their versatility is impressive, though at times they seem intoxicated by it."

Sales were limited, and as the year drew to a close, Darrow grew frustrated with the band's direction, not least because he was increasingly interested in country music. "Sol really loved the idea of flamenco dancers and belly dancers, and I couldn't see the point of it; it was unnecessary and distracting," he told *ZigZag* in 1975. "He wanted to get more of a troupe idea—a big happy family traveling around together. He was really into the gypsy caravan idea, which didn't appeal to me, quite honestly."

Darrow quit and promptly joined the Nitty Gritty Dirt Band. He was followed a few weeks later by drummer John Vidican.

Kaleidoscope persisted, issuing two further albums with revised lineups, but for many it was their original lineup that best captured

“If you can’t play music well unless you’re screwed out of your gourd, forget it.” DAVID SOLOMON FELDTHOUSE


EPIC
STEREO
KALEIDOSCOPE
A BEACON FROM MARS.
MARCHES AND TWO STEPS
5
SIMPLIFIED 4
FOUR HANDS 10

their sound. Darrow reflected on *A Beacon from Mars* in 1999: “We wanted to take some time and really record it the way we sounded live. And that was probably as close of an approximation as we could have gotten at the time, judging from how it was done. But we didn’t feel that the record was really even close to how good we were as a live performing band—because we were really good.”

KALEIDOSCOPE (UK) *Tangerine Dream*

Released November 1967
Personnel Peter Daltrey (vocals, keyboards) **Eddie Pumer** (guitar) **Steve Clark** (bass) **Danny Bridgman** (drums)
Country UK

Thinking they'd found the new Beatles, Philips Records signed West London foursome The Key (formerly The Sidekicks) in January 1967. "It must be obvious to all but the very simple-minded that any artiste or group that is signed up by a record company and music publishing firm for as long as five years must be quite something," it stated in a breathless press release. "They are so contemporary they are tomorrow's sounds. Their music is quite unlike anyone else's."

"It was a very exciting time," reflects their leader, Peter Daltrey. "Each day was highlighted by new experiences: late-night recording sessions, interviews, photo shoots, meeting new people, all of which was taking place in the only place to be in 1967—London. The city was alive with a palpable buzz of intense creativity. These were truly magical days and nights. Dear God, you should have been there!"

Having changed their name to the more modish Kaleidoscope, they began recording in Philips' studios in Marble Arch in February. "We were overawed and delighted, and had scores of songs ready to go," enthuses Daltrey. "We virtually had an open door into the studio, and the sessions often stretched well into the night. The creative process of laying down a basic track, followed by vocals and then embellishments, was thrilling. Hearing them played back through huge speakers in the control room was awe-inspiring."

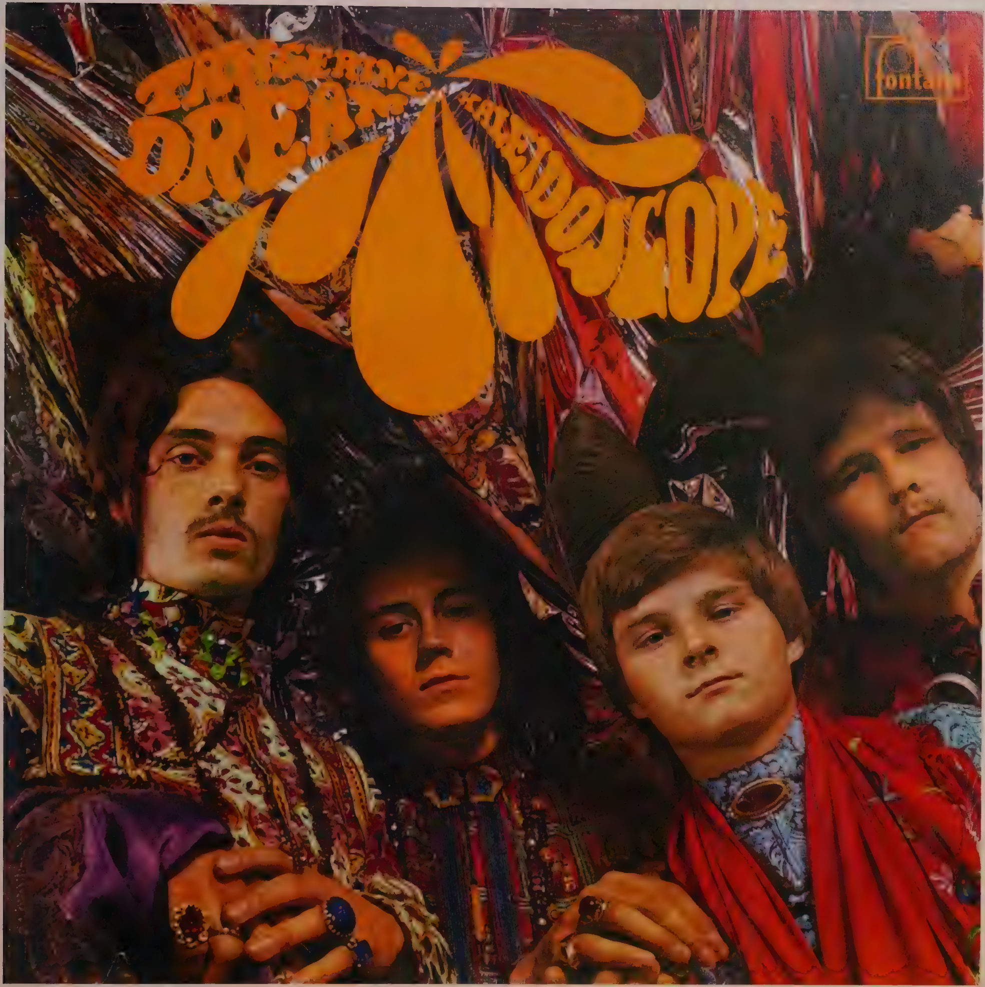
The label entertained high hopes of the band's debut 45, "Flight from Ashiya," which was issued in a color sleeve in September. An eerie account of a doomed flight, it was one of the year's more memorable singles, but failed to register, despite considerable radio and press exposure.

The same month they completed work on their album, which perfectly encapsulated the optimism and experimentalism of that fabled summer. Opening with the sunny "Kaleidoscope," it encompasses the quirky pop of "Holiday Maker," the fragile balladry of "Please Excuse My Face," the heavy psychedelia of "Dive Into Yesterday," and vignettes like "Mr. Small The Watch Repairer" and "Dear Nellie Goodrich," before concluding with the extended narrative "The Sky Children." It was melodic, whimsical and very English, with a childlike vibe occasionally undercut by dark undercurrent, in the manner of Lewis Carroll. "Worth an intent listen," enthused *Disc* upon its release in November, while *Record Mirror* called it "one of the best LPs to come from a new group lately."

Nonetheless, it barely sold. "The shortage of records in the shops clobbered us," says Daltrey. "It was pathetic, really." Undeterred, they continued to gig and record classy yet low-selling 45s like "Do It Again For Jeffrey" and "Jenny Artichoke," but 18 months were to elapse before another LP appeared – the equally delightful *Faintly Blowing*. When that also flopped, they changed their name to Fairfield Parlour, but after yet another excellent but overlooked LP in 1970, they went their separate ways into obscurity. Today, however, collectors fight over copies of all three albums, and their reputation is higher than ever. As Daltrey puts it, "I draw comfort from knowing that all our work, all our efforts, all that youthful, optimistic dreaming was not in vain; that new generations are discovering and enjoying the music we made a lifetime ago."

KALEIDOSCOPE'S DEBUT SINGLE WAS ISSUED IN A COLOR SLEEVE.

humbly, we offer you the colours.......and more
KALEIDOSCOPE
flight from ashiya
fontana
TF863


TANGERINE
DREAM
KALEIDOSCOPE
fontana

**"These were truly magical days and nights.
Dear God, you should have been there!"** PETER DALTREY

ART *Supernatural Fairy Tales*

Released November 1967
Personnel **Mike Harrison** (vocals) **Luther Grosvenor** (guitar) **Greg Ridley** (bass) **Mike Kellie** (drums)
Country UK

Art evolved out of Carlisle, Cumbria–based beat group the VIPs, who issued four obscure 45s in the UK between 1964 and 1967. They gigged around the country, earning sizable followings in London and Birmingham. They found more success in France, where their third 45, "I Wanna Be Free," became a hit in late 1966, allowing them valuable growth time on the road in France and Germany. Nonetheless, guitarist Frank Kenyon and organist Jim Henshaw decided to quit in December, leaving the remaining trio to recruit guitarist Luther Grosvenor from Deep Feeling (which had also featured Jim Capaldi, who went on to form Traffic).

Supported by Chris Blackwell and Guy Stevens of the blossoming Island Records, the new quartet rehearsed at the Marquee Studios in Wardour Street and continued to gig in London and abroad. In February 1967, Island released the VIPs' final 45, "Straight Down To The Bottom/In A Dream" (whose B-side was the first ever production by the mercurial producer/svengali Guy Stevens). It wasn't a hit, and after a brief spell with keyboardist Keith Emerson in the band, they took a more psychedelic direction, changing their name to the more modish Art at Stevens' suggestion. "They were incredibly heavy," the late Stevens told *NME* in December 1979. "I loved them. I thought they were incredible."

As spring turned into summer, they devised numerous songs at the flat that Kellie, Grosvenor and Harrison shared in Sussex Gardens, as well as flirting with psychedelic drugs, occasionally tripping in Kensington Gardens at dawn. "The whole music business seemed to be into psychedelia in one way or another," according to Mike Kellie. "It was a real movement, it was happening all over the world, and often involved the use of mind-expanding substances. All of this came into play when we recorded *Supernatural Fairy Tales*."

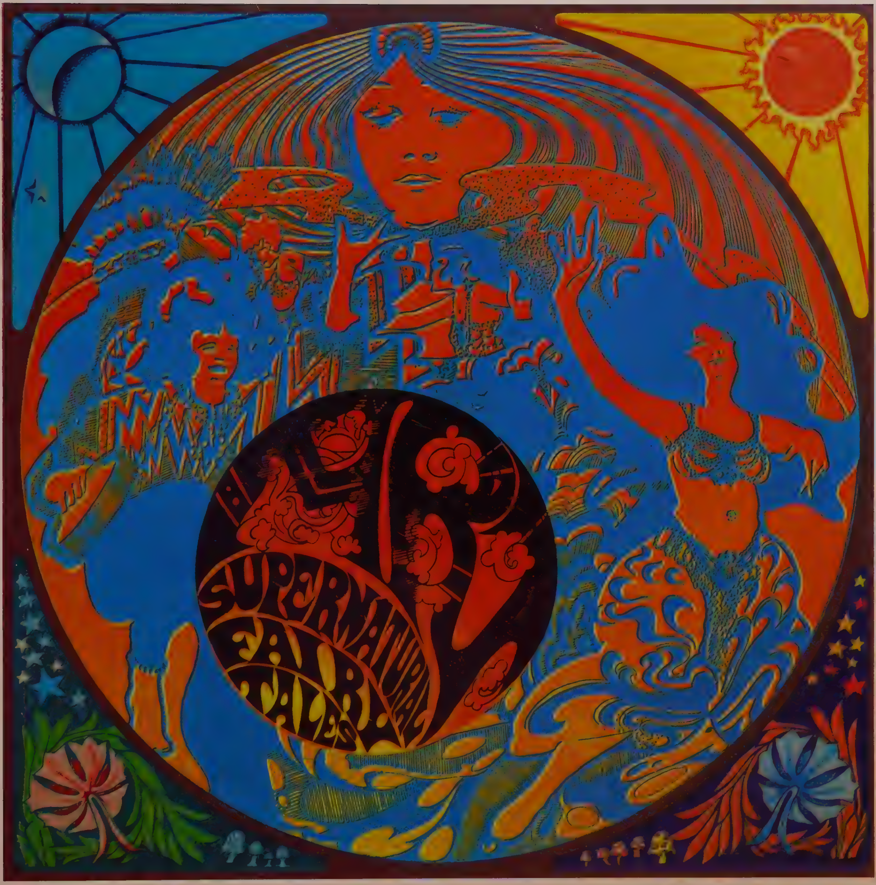
Overseen by the intense, speed-crazed Stevens, the album was made in Pye Studios (behind Marble Arch) and Olympic (in Barnes) over the summer of 1967. A dozen short, sharp songs were taped, several in a tough psychedelic style ("Think I'm Going Weird," "Room With A View," the title track) that anticipated the hard rock acts that would emerge at the end of the decade. Elsewhere there's winsome pop ("Love Is Real"), a moody acoustic ballad ("Flying Anchors"), and a spectacular bongo blowout on "African Thing," as well as dashes of Mellotron and phasing that firmly date the sessions to the summer of love.

The first fruits appeared on July 21, when Island issued a 45 coupling a cover of Buffalo Springfield's "For What It's Worth" (renamed "What's That Sound?") with the band's "Rome Take Away Three." It was sent to reviewers with a lavish promo booklet entitled "Art—Chapters Of Life," but little publicity resulted. The disc picked up a modicum of airplay but wasn't the hit Blackwell wanted, meaning that the band still had to rely on gigging in France to make a living.

Perhaps surprisingly, they played no club gigs in the UK as the year drew on, though they did join a two-week package tour with Traffic, Tomorrow and The Flowerpot Men in October. *Supernatural Fairy Tales* finally appeared in November, clad in an eye-popping sleeve created by the design duo Hapshash and The Coloured Coat (on whose own LP the band had recently provided backing). According to Island's advertising of the time, "this way-out album contains all the efforts and feelings of the popular, free-wheeling Art," but no reviews seem to have appeared, and few bought it. By this point, says Kellie, "We were going nowhere, as far as Chris Blackwell was concerned." As such, he suggested they make one final push by adding American Gary Wright to their ranks—and with the newly named Spooky Tooth to focus on, Island seem quietly to have abandoned *Supernatural Fairy Tales* to its fate.

island
MONO ILP 967
GUY STEVENS
SUPERNATURAL FAIRY TALES
CHRIS BLACKWELL
island
ISLAND RECORDS LIMITED 155-157 OXFORD STREET LONDON W1 ENGLAND

"They were incredibly heavy. . . . I loved them. I thought they were incredible" GUY STEVENS


SUPERNATURAL FAIRY TALES

DONOVAN *For Little Ones*

Released December 1967
Personnel **Donovan Leitch** (vocals, acoustic guitar, harmonica) **Harold McNair** (flute)
Ken Baldock (double bass) **"Candy" John Carr** (bongos) **Tony Carr** (percussion)
Country UK

PRESS ADVERTISEMENT FOR THE BOXED SET OF *FOR LITTLE ONES.*

a gift from a flower to a garden
DONOVAN
DONOVAN
a gift from a flower to a garden
DONOVAN
Produced by Mickie Most

Donovan was widely dismissed as a Dylan copyist when his first single, "Catch The Wind," was released in March 1965, but a steady stream of innovative, melodic songs silenced his critics. An early exponent of hippie philosophy, his compositions soon moved from acoustic ballads towards stoned pop-rock. Much of this change in direction was due to Mickie Most, who took over as his producer in early 1966.

With Most encouraging Donovan's commercial instincts, his hits in 1966 included the hugely popular, influential "Sunshine Superman" and "Mellow Yellow." Being a prominent evangelist for the alternative lifestyle did, however, have its downsides and in June, Donovan was to become the first British pop star to be busted for cannabis possession. This prevented him from visiting America for a year, stranding him in Europe, and encouraging his songwriting to take a more Celtic bent.

In the spring of 1967, he bought Bucks Alley Cottage, near his childhood home in Hertfordshire. Installed there with his pregnant American girlfriend, Enid Stulberger, he conjured up the songs that comprise *For Little Ones*, many of them reflecting a wide-eyed wonder at nature. In his autobiography, he wrote: "There in the gentle glade, creatures visited the back door and chiffchaffs chirped their birdsong. Magpies tilted their tails at me as I sang my poems to the greenwood."

As ever, his material emerged prolifically, and it occurred to him to make his next album a double set, with one disc aimed at children, and the other at their parents. That August his first son, also named Donovan, was born (his cry can be heard at the start of *For Little Ones*). "Full of love for my baby boy, I told Mickie Most I would make an album of nature songs for children," he wrote in his memoir. Most, however, was not enamored of the idea, so in September, Donovan went into CBS studios in London alone, acting as his own producer, saying, "I evoked the spirit of nature and sang of the sea and the mystery of Mother Earth."

"I remember it being a very happy time," confirms engineer Mike Ross-Trevor. "It was all peace and love, and Don was a joy to work with. He was very well-rehearsed, and the sessions moved quickly. He knew a lot of people, so they were always popping in and hanging out, sitting on the floor and lighting candles."

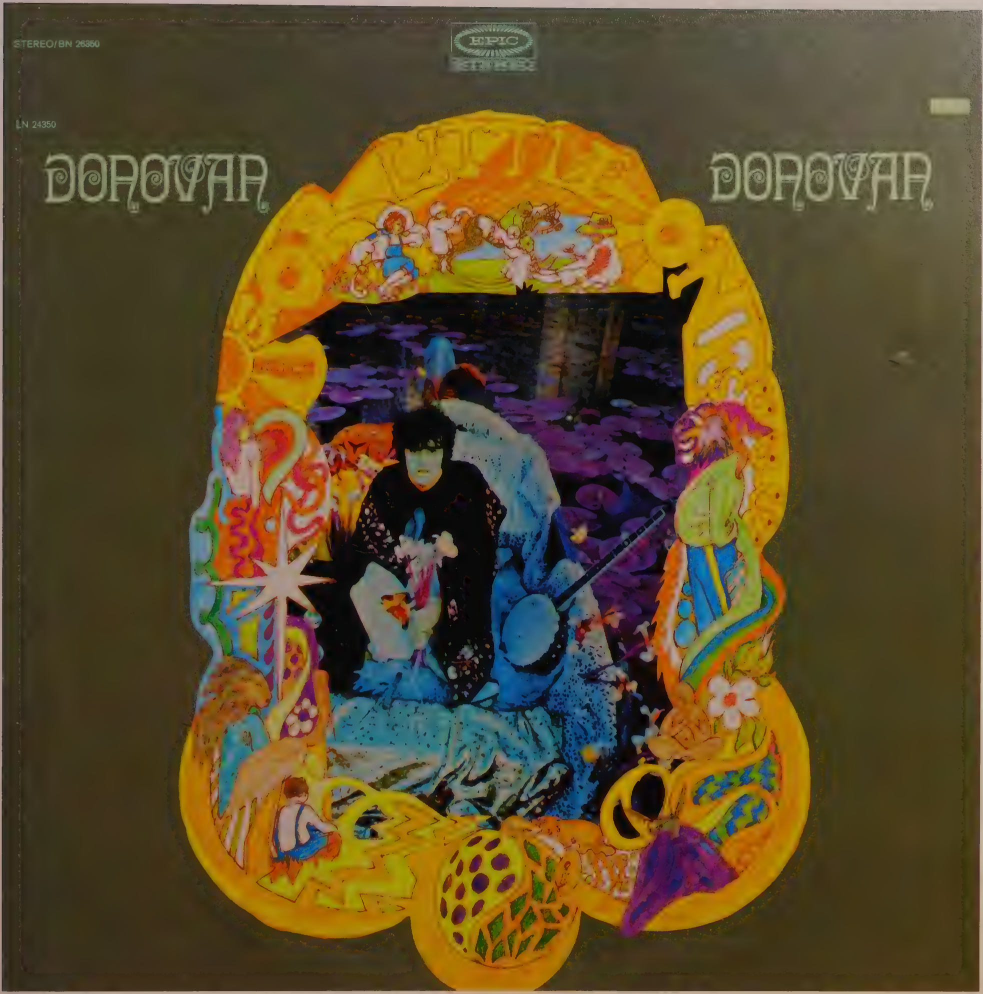
The dozen tracks on the LP range from reflections on simple aspects of life and nature ("Song Of The Naturalist's Wife," "Isle Of Islay") to mystical folk ("Voyage Into The Golden Screen"), romantic Celtic mythology ("The Enchanted Gypsy," "The Mandolin Man & His Secret"), and songs with a timeless, traditional quality ("Widow With A Shawl," "The Lullaby Of Spring," "The Magpie"). Only a small number seem aimed at children, though the whole set is shot through with childlike simplicity.

Donovan's superb, fluent guitar playing deserves praise, as does his crystal-clear enunciation. The lyrics may seem juvenile to a cynic, and some may balk at the birdsong between tracks, but to dismiss *For Little Ones* on these grounds is to miss its point. It's not only a document of its time, but what the late Patrick Lundborg called "the blueprint for a whole genre, which today is known as 'folk psych', and which was invented by Donovan, on this album."

For Little Ones and its counterpart, the bouncier *Wear Your Love Like Heaven*, were issued in the US in December 1967, both separately and in a boxed set with the fey title *A Gift From a Flower to a Garden* (the latter accompanied by a folio containing lyric sheets and drawings for each song). The infrared cover images for all three were taken by Karl Ferris; the front of *For Little Ones* finds Donovan in a boat on the moat of Bodiam Castle in East Sussex.

Oddly for a man who'd seemingly proselytized drug use months earlier, he used the sleeve to announce: "I call upon every youth to stop the use of all drugs," suggesting they embrace meditation instead. True to his words, in February 1968 he traveled to India with The Beatles to study with the Maharishi.

His guitar playing and songwriting on *For Little Ones* had a clear influence on several of the songs Lennon and McCartney wrote there, but the jaunt was of less lasting spiritual value. "You try something and you like the taste of it to begin with, and then you don't like it anymore," he explained to the *NME* that June. "We're all young, and we all make mistakes."



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EPIC
LN 24350
DONOVAN
DONOVAN

"I evoked the spirit of nature and sang of the sea and the mystery of Mother Earth." DONOVAN LEITCH

10 GREAT BRITISH PSYCHEDELIC SINGLES

Much of the best British psychedelia was recorded by bands that never got to make an album. These are ten of the best singles from those bands.

CALEB QUAYE ONSTAGE WITH HIS BAND, HOOKFOOT, IN 1972.

THE MISUNDERSTOOD
"I Can Take You To The Sun/Who Do You Love?"
(December 1966)
This Californian quintet had a secret weapon in the form of Glenn Ross Campbell's awesome electric steel guitar. Having befriended John Peel, in June 1966 they came to England with dreams of stardom. Instead, they found grinding poverty and hassles over work permits. Rhythm guitarist Greg Treadway was replaced by the British Tony Hill in time for this powerful, otherworldly 45, which was rapturously received by the cognoscenti—but the band's prospects were dashed when lead singer and songwriter Rick Brown was drafted, making them a tragic case of what might have been.

CALEB
"Baby Your Phrasing Is Bad/A Woman Of Distinction"
(July 1967)
Having started out as a gofer for the Beatles' publisher, Dick James Music, Caleb Quaye was promoted to running the company's in-house studio, where he became close friends with Elton John (then known as Reg Dwight), and became a prolific session guitarist and arranger. In spring 1967, he took advantage of his position to record this magnificent 45 with a little help from Elton, or so it's said. Drenched in phasing, reverb and echo, it's a thing of wonder but sold miserably. A few months later Quaye played guitar in Elton's first touring band, a position he occupied on and off for the next decade. He also formed Hookfoot, before spurning his sinful rock 'n' roll lifestyle and becoming an evangelical pastor in California.

DANTALIAN'S CHARIOT
"The Madman Running Through The Fields/Sun Came Bursting Through My Cloud"
(September 1967)
This exotically-named band was, in fact, the psychedelic incarnation of Zoot Money's Big Roll Band, one of the UK's leading R&B/soul outfits. Alongside keyboardist Zoot were guitarist Andy Summers (later to join The Soft Machine, The Animals and The Police), bassist Pat Donaldson (later to join Fotheringay), and drummer Colin Allen (later to join John Mayall). They were said to have England's finest light show, surpassing even Pink Floyd, but only managed one magnificent 45. EMI disapproved of their new direction, and after a delirious few months in underground clubs, they tired of wearing robes, returning to their roots to merge with Eric Burdon's Animals.

THE ACCENT
"Red Sky At Night/Wind Of Change"
(October 1967)
This Yorkshire band were known

DANTALION'S CHARIOT, 1967.

as The Blood Group, then The Blue Blood Group, before settling on The Accent, inspired by the difficulty Londoners had in understanding them. By 1967, they had switched from blues to psychedelia, playing alongside The Move and The Pretty Things. Their agent passed a demo tape to Mike Vernon, a producer at Decca and soon to form the Blue Horizon label. He traveled to Clayton, near Bradford, to listen to them and they were signed, taping six songs in August, though only this eerie, bone-crunching coupling has ever surfaced. Their ace guitarist, the late Rick Hayward, went on to play sessions, making a fine psych-folk LP in 1971.

TINTERN ABBEY

"Beeside/ Vacuum Cleaner"

(November 1967)

This quartet (Dave MacTavish on vocals and rhythm guitar; Don Smith on lead guitar; Stuart Mackay on bass; and John Dalton on drums) issued only one 45, but it is a mini-masterpiece that has the feeling of a whole album compressed into two songs. "Beeside" is spacey and ethereal, while "Vacuum Cleaner" is a rave-up, propelled by colossal drumming and an astounding guitar break. Underwritten by young millionaire Nigel Samuel, the disc was heavily advertised (unusually for a first-time release by an unknown artist), but it was all for nothing. The quartet performed around London, with MacTavish occasionally singing with his pet honey buzzard perched on his shoulder, but a stable lineup proved elusive. Consequently, they never released anything else, leaving behind a depressingly small, yet perfectly formed legacy.

TICKLE

"Subway (Smokey Pokey World)/ Good Evening"

(November 1967)

Led by seasoned guitarist Mick Wayne, The Tickle (underworld slang for a crime) were regular performers in London's psychedelic dungeons. Having hooked up with producer Tony Visconti, who had recently arrived in London and was destined for fame and fortune with David Bowie and T. Rex, they set about making a single. Promo material claimed the tracks had been selected by computer, based on "a carefully prepared questionnaire on the Tickle's demo discs." The result was an oddball treat, dense with guitar leads, oddball harmonies and thunderous drums. When it flopped, Wayne formed Junior's Eyes, also playing on Bowie's "Space Oddity."

ONE IN A MILLION

"Fredereek Hernando/ Double Sight"

(December 1967)

These Glaswegians started life as The Jaygars. When they moved to London in the summer of 1966, they renamed themselves to draw attention to their remarkable guitarist, Jimmy McCulloch, who was a mere 13 years old at the time, and required a private tutor in order to continue with the band. Their debut 45 appeared in January 1967, and sank without trace. They gigged around town in ensuing months, supporting Pink Floyd, David Bowie, Jeff Beck and others, before recording their masterful second and final 45, a dizzying brew of blissful vocals, driving acid guitar

JIMMY McCULLOCH (RIGHT) WITH JOHN KEEN AND ANDY "THUNDERCLAP" NEWMAN, 1969.

leads and treated drums. It barely made it into the shops, however, forcing them to split. McCulloch went on to Thunderclap Newman, Stone The Crows and Wings, before succumbing to drugs in September 1979, while his brother, Jack (the band's drummer), played with other acts including The Magic Mixture, Andromeda and Andwella.

BOEING DUVEEN & THE BEAUTIFUL SOUP

"Jabberwock/Which Dreamed It"

(May 1968)

This rather bizarre and extravagant pseudonym concealed the identity of Sam Hutt, doctor to the British underground, who accompanied Syd Barrett on holiday to Formentera in the summer of 1967 in a bid to arrest his decline. As well as being a qualified medical doctor, having studied medicine at Cambridge University, Hutt was also a musician, and this hallucinatory canter through Lewis Carroll's opus (produced by Tony Visconti) became a popular spin for John Peel at the Middle Earth club. The flip side, which is often sadly overlooked, is a similarly styled sonic collage, with a touch of sitar to spice things up. As well as ministering to acid casualties at numerous hippie festivals, Hutt went on to musical renown under another alter ego—that of country singer Hank Wangford.

FACTORY

"A Path Through The Forest/Gone"

(October 1968)

Originally called Souvenir Badge Factory, this precocious Surrey trio comprised Jack Brand (vocals, bass), Ian Oates (lead guitar) and Bill Macleod (drums). Their recording career began when 17-year-old Oates met engineer Brian Carroll at a party and persuaded him to attend a gig. Carroll had soon arranged a recording session, and this amazing single resulted. Sinister, heavily phased, and powered by relentless drums and echo-laden vocals, it was reworked from a demo pseudonymously penned by Clifford T. Ward (later to find acclaim as a singer-songwriter), and sank without trace. Thereafter, Carroll suggested his colleague John Pantry use the band on a track he'd written, the equally stunning "Try A Little Sunshine," which appeared a year later, and sold even fewer copies.

MANDRAKE PADDLE STEAMER
"Strange Walking Man/Steam"
(May 1969)

This was a short-lived act that formed at Walthamstow Art College in 1967 and began to play around London clubs, supporting bands such as Pink Floyd, The Nice and Free. Having signed to EMI, they recorded a number of songs at Abbey Road over the course of a single day in early 1969. Their first release is an atmospheric creation featuring a catchy riff, a magnificent guitar break and a distinctive flute coda. Supposedly earmarked for issue on the progressive Harvest imprint, it actually appeared on the comparatively staid Parlophone label instead. When it bombed, the band changed their name to Mandrake. Their next 45 ("Sunlight Glide") was equally impressive but only appeared in Sweden, prompting them to pursue a more commercial pop direction.

MANDRAKE PADDLE STEAMER, 1969.

TRAFFIC *Mr. Fantasy*

Released December 1967

Personnel **Steve Winwood** (vocals, keyboards, guitar, bass) **Dave Mason** (guitar, Mellotron, sitar, tambura, harmonica, bass) **Chris Wood** (flute, saxophone, organ, vocals) **Jim Capaldi** (drums, vocals)

Country UK

As the prodigious singer, songwriter and keyboardist for The Spencer Davis Group, Steve Winwood was a vital contributor to worldwide hits such as "Keep On Running," "Gimme Some Lovin'" and "I'm A Man." He had his first UK #1 at age 17 with the former in January 1966, but by the following spring he was growing tired of the hectic life of a pop star. "Three years ago, when he first signed with the group, it was agreed Steve would be free to go his own way when he had solidified the musical direction of his outstanding talent," his manager Chris Blackwell told *Melody Maker* in March 1967. "Steve isn't just a pop star. He has a fantastic voice and musical ability, and he looks great, too."

Most Birmingham bands socialized after-hours in the Elbow Room club or the Sombrero bar, where, as 1966 drew to a close, Winwood began to formulate the idea of a new band with local musicians Jim Capaldi, Dave Mason and Chris Wood. Capaldi had drummed for The Hellions, before singing and playing vibes and flute with the visionary Deep Feeling, with whom Jimi Hendrix jammed soon after arriving in London in the fall of 1966. Mason had also been with the Hellions, while multi-instrumentalist Wood had played with Locomotive, amongst others.

Traffic came into being in April 1967, and began to jam and devise material in a nameless cottage Winwood had rented on the Berkshire Downs. They believed the house was haunted by a ghost they nicknamed "Harry Tibbets." "This was a house that never slept, in which music was heard almost continuously," their close friend Gordon Jackson wrote in *Flashback* magazine in 2012. "Outside the cottage, which was on a slope, they had a large area built up and leveled, which they used as a stage, and would play all day and all night. Visitors sat in, and the loud music rolled out over the cornfields and across the downs, heard only at dawn by horses and their riders from nearby Aston Tyrrold.... Many long evenings were spent in front of the fire there in late 1967. Ideas abounded in the many conversations as we listened to Jefferson Airplane, Lou Rawls, Jimmy Reed, Roland Kirk, Bob Dylan, Van Morrison and The Doors, or maybe something classical, while the wind howled through the ill-fitting windows, giving us the feeling of being cut off from the real world."

LEFT TO RIGHT: CAPALDI, WINWOOD, MASON, WOOD.

Their debut single, the sitar-driven "Paper Sun," rode the zeitgeist all the way to #5 in the charts that June, and its follow-up, the whimsical "Hole In My Shoe," made it to #2 in September, despite blatantly acid-inspired lyrics. "What we are concerned with is producing music; I've no desire to get on the pedestal scene," Mason told the *NME* that month, just before they traveled to Sweden for their first gigs. "If you want to be an idol, you can go and stand on a stage and do nothing. We want to make music! The idea that you have to be some kind of god before people will listen to you has always sickened me."

The bulk of *Mr. Fantasy* was recorded at Olympic in London over September and October, with the American Jimmy Miller producing. The quartet triumphantly succeeded in their aim to produce an original sound, with songs drawing on pop and soul, Eastern and Hispanic sounds and more, with sitar, flute, vibes and other exotic instruments augmenting their rock base. Few bands of the time were as confident playing in so many styles and with such varied instruments, and the sound they created was warm and organic, rather than modishly diverse. "No Face, No Name, No Number" captures Winwood's soulful voice at its best, "Mr. Fantasy" is a terrific psychedelic jam, "Dealer" packs a considerable punch, and "Berkshire Poppies" and "Coloured Rain" aptly reflect the youthful joys of the era.

Reviewers were ecstatic, with *Disc and Music Echo* calling it "ten tracks of delicately thought-out musical bliss" and *Top Pops* predicting "in several years' time, this will still be one of the LPs to play as an example of the heights to which pop music can climb." Unfortunately, however, Mason quit at the time of its release. "There are things I want to do, and for me to do them while still in the group would hang the others up," he told *Melody Maker*. "The best thing to do is leave.... I want to do producing, and playing and traveling wastes so much time." He produced Family's *Music In A Doll's House* (also featured in this book), while his bandmates continued as a trio.

"This was a house that never slept, in which music was heard almost continuously." GORDON JACKSON

THE ROLLING STONES

Their Satanic Majesties Request

Released December 1967
Personnel **Mick Jagger** (lead vocals, percussion) **Keith Richards** (guitar, bass)
Brian Jones (Mellotron, organ, guitar, flute, saxophone, electric dulcimer, recorder, percussion)
Bill Wyman (bass, percussion, vocals, piano) **Charlie Watts** (drums, percussion, tabla)
Country UK

LEFT TO RIGHT: WATTS, JAGGER, RICHARDS, WYMAN, JONES.

On February 12, 1967, Mick Jagger and Keith Richards were busted at the latter's home in West Sussex, Redlands. In March, Brian Jones's long-suffering girlfriend, Anita Pallenberg, left him for Richards. The band toured Europe that month and in April, after which they abandoned live performance for well over a year. On May 10, it was Jones's turn to be busted, in his flat at 1 Courtfield Road, South Kensington. By that time, his influence over the raw blues band he'd formed in 1962 had sharply decreased, while Jagger and Richards had unexpectedly blossomed into one of the leading songwriting partnerships of their era.

In June, the duo were convicted on charges arising from the February bust and sentenced to jail terms, leading to a public outcry. Amidst these distractions, the band slowly recorded *Their Satanic Majesties Request*. "None of us wanted to make it, but it was time for another Stones album," Richards wrote in his 2010 autobiography. With psychedelia raging all around and *Sgt. Pepper's* about to turn the pop world upside down, they assembled at Olympic in Barnes in May. Studio time was block-booked, in the hope that their haphazard approach would somehow resolve itself into a coherent and meaningful finished product.

The sessions tended to take place at night, with no one knowing who would be present or what they'd be playing, let alone what condition they'd be in. "We usually start at about seven in the evening, and work through until the early hours of the morning," Jagger told *Rave* magazine that fall. "We send out for a midnight meal from one of those mobile restaurants, and just work right on. The Beatles sometimes drop in, and so do the police—usually out of curiosity, with some lame excuse like 'your door was open,' or 'we've never been in a recording studio before.' Anyone who doesn't make a nuisance of themselves is welcome."

The improvisational, piecemeal recordings yielded gems such as the spiky hard rocker "Citadel," the dainty "She's A Rainbow," and the space-rock masterpiece "2000 Light Years From Home." It also led to mediocrity, as on the ramshackle two-part "Sing This All Together," the boring instrumental "Gomper" and the trite "On With The Show." The often-dense music conceals a wide variety of sounds, textures and humorous flourishes (the snoring heard at one point is said to be a covertly recorded Jones), but they don't always serve the songs. "We've been carrying on recording the album, but it has taken so long because of all this trouble we've had," Jagger griped to *Melody Maker* in August. "Even while we were recording it made us edgy, especially near the end. We had just been getting into a nice recording groove when the court thing happened and messed us up."

As the summer ended, the band's manager and nominal producer Andrew Oldham became increasingly detached and finally quit in September. "It had been a non-productive party, one that I had not organized, did not want to go to, and was getting disinvited from," he wrote of the sessions in his *2Stoned* autobiography. "I felt redundant."

Recording finally ground to a halt in late October, giving the band precious little time to complete the package in time for Christmas. "It's really, like, sort of got-together chaos, because we all panicked a little," Jones told the Los Angeles radio station KRLA in January 1968. "Even as soon as a month before the release date that we had planned, we really hadn't got anything together. We had all these great things that we'd done, but we couldn't possibly put it out as an album. And so we just got them together, and did a little bit of editing here and there."

Mindful of the innovative *Sgt. Pepper's* sleeve, they'd flown to New York in September to create their own spectacular artwork, a trippy gatefold with a lenticular photo of the band (also concealing the face of each Beatle) glued to the front of each copy, at vast expense. The album, its title parodying the text on UK passports, appeared in early December, to mixed reviews, and widespread accusations of Beatles copyism. Especially damning was *Rolling Stone*, which said "they have sacrificed most of the virtues that made their music so powerful in the first place: the tightness, the franticness, the directness and the primitiveness."

At its best, the album showcases psychedelia's exhilarating creativity; at its worst, its confounding and numbing self-indulgence. "There's a lot of rubbish on *Satanic Majesties*," Jagger reflected in 2003. "Just too much time on our hands, too many drugs, no producer to tell us, 'Enough already, thank you very much, now can we just get on with this song?' Anyone let loose in the studio will produce stuff like that. There was simply too much hanging around. It's like believing everything you do is great and not having any editing." Perhaps the most apt summation came from Jones, who commented just after its release: "Whatever people might think about that album, I think it's very valid as a comment on The Rolling Stones as they were in 1967."

“There’s a lot of rubbish on Satanic Majesties.... Just too much time on our hands.” MICK JAGGER

THE JIMI HENDRIX EXPERIENCE

Axis: Bold as Love

Released December 1967
Personnel Jimi Hendrix (lead vocals, guitar, piano, recorder) Noel Redding (bass, vocals) Mitch Mitchell (drums, glockenspiel)
Country UK

LEFT TO RIGHT: REDDING, HENDRIX AND MITCHELL IN HAMBURG, GERMANY, MARCH 1967.

Having been talent-spotted by Animals bassist Chas Chandler in New York, Jimi Hendrix arrived in London on Saturday, September 24, 1966. A complete unknown, he made an immediate impact on his peers, and Chandler swiftly recruited Noel Redding and Mitch Mitchell to back him. The trio's debut 45, "Hey Joe," was released in December and quickly reached #6 on the UK chart. Propelled by Hendrix's reputation as a guitar virtuoso and his wild image (fueled by crypto-racist press coverage), they became a hugely popular live act in the early months of 1967.

Their debut album, *Are You Experienced?*, appeared in May, by which time they'd had two further UK top ten hits, "Purple Haze" and "The Wind Cries Mary." The album was a masterpiece of concise pop songwriting and psychedelic guitar, its only failing being the fact that the recordings were made in mono, and hence failed to capture the full impact of Hendrix's genius. Following its completion, the band continued their hectic live schedule, around which they fitted recording sessions for a second album.

The first of these took place at London's best-regarded independent studio, Olympic, on May 4. Two tracks resulted: Redding's sprightly pop-rocker "She's So Fine," and an early take of Hendrix's "If Six Was Nine" (with backing vocals from Graham Nash of The Hollies and Gary Leeds of The Walker Brothers). As Hendrix subsequently told *Melody Maker*, its title "means that it really doesn't matter if anything is upside down, as long as it doesn't bother you, and you can cope with it." The track also features Hendrix having a go on recorder—perhaps not his natural instrument.

Thereafter, the band played at the Monterey Pop Festival in June, which made stars of them in America, where they lingered to play more dates and attempt some recordings at Houston Studios in Los Angeles. However, by Chandler's account, "I was told it was a state-of-the-art studio, but it was dire. The place was like a rehearsal studio compared to Olympic." They completed work on the album back in London in October. "Recording is a very personal business," Mitchell told *Beat Instrumental*. "You've got to be in the right mood before going into the studio.... We started work on lots of new tracks at the start of October. We used Olympic because they don't rush you. We must have a reasonable amount of time in a studio, and we set aside five days to record the album."

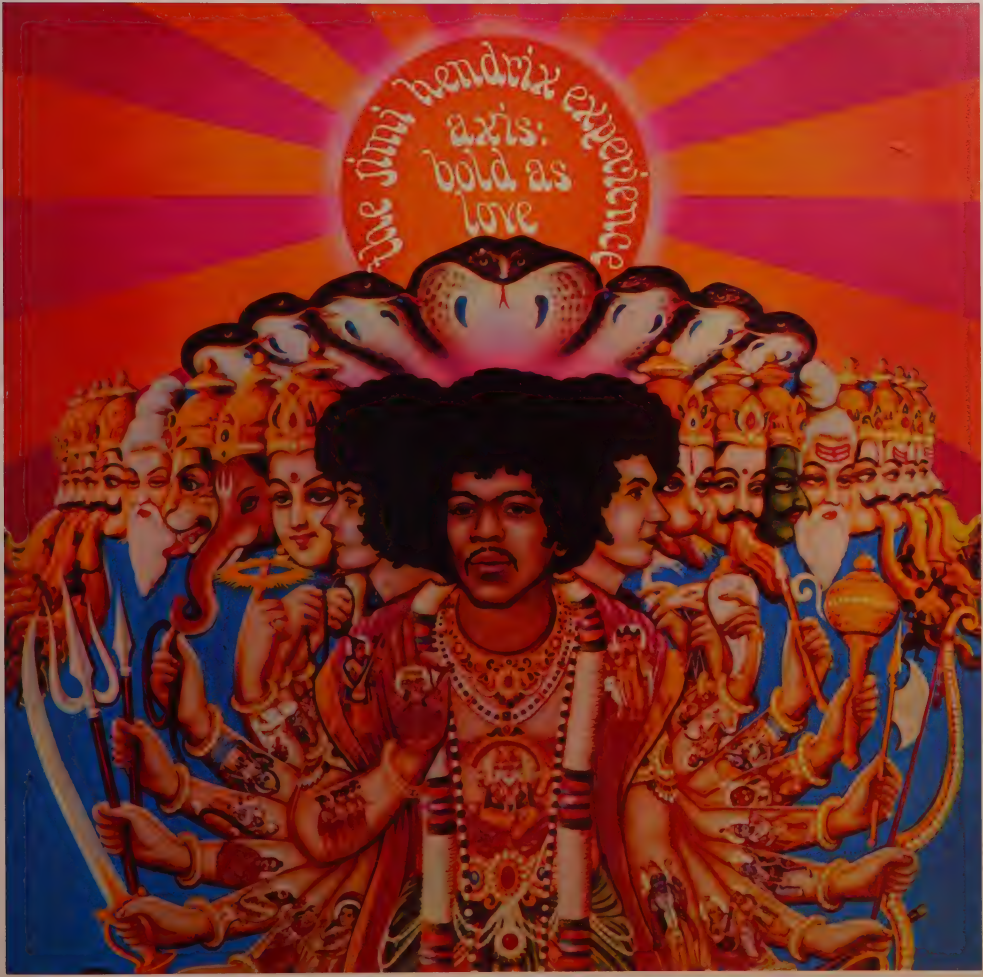
In fact, they took much longer, though it still wasn't enough for Hendrix. "It took us just 16 days to make the last LP," he told the *Manchester Independent* shortly after its release. "They usually take about three or four months, but we had to get it out to put in all the kiddies' stockings for Christmas." During the largely nocturnal sessions, his perfectionism began to grate on his bandmates, who grew to resent being treated as mere subordinates. Yet the finished product vindicated his vision. "We've tried to get most of the freaky tracks right into another dimension, so you get that sky effect like they're coming down out of the heavens," the guitarist told *Melody Maker*. "We all helped in producing it with Chas Chandler, and I mixed it with him as well—so it really is us."

Opening with the flippant "EXP," where a stoned dialogue between Hendrix and Mitchell is set to panoramic guitar effects, the album is studded with perfect psychedelic pop songs—"Spanish Castle Magic," "Wait Until Tomorrow," "Little Wing, You Got Me Floatin'" (featuring vocal harmonies from Roy Wood and Trevor Burton of The Move), "Castles Made Of Sand" and "One Rainy Wish"—all showcase his gift as a writer and arranger. His guitar is often wild, but always tasteful, and recorded with a clean, pure sound despite the arsenal of effects to which it is subjected. The set concludes with the remarkable title track, a tour-de-force that culminates in an orgasmic phased guitar solo.

Unlike *Are You Experienced?*, Hendrix was determined for his second album to be a state-of-the-art recording. "It's made with stereo in mind, and I hope everyone can dig it in stereo, because that's what it's all about," he stated at the time. However, he managed to leave the stereo master tape of side one in the back of a cab, prompting an emergency overnight remix. Its predecessor had come in a hastily conceived and drab sleeve, so no expense was spared to create the lavish gatefold design for *Axis: Bold as Love*, which also came with a foldout lyric poster. "The title refers to the fact that the earth turns once a day, and shows a completely different face," Hendrix told the Danish newspaper *Politiken* at the time. "The same goes for love."

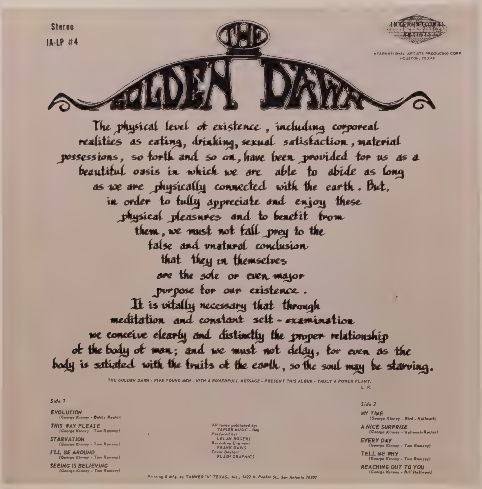
Reviewers were rhapsodic, with *Top Pops* summarizing the response by calling it "a powerhouse of sound packed inside an eyeball-bending foldout sleeve." In hindsight, the LP represented the end of the first phase of Hendrix's momentous career. In January 1968, he trashed a hotel room in Sweden, indicating the frustration underpinning his laid-back persona, and at the end of the month he flew back to the United States, where he would be based for the remainder of his short life.

"We've tried to get most of the freaky tracks right into another dimension, so you get that sky effect like they're coming down out of the heavens." JIMI HENDRIX


the jimi hendrix experience
axis: bold as love

THE GOLDEN DAWN *Power Plant*

Released January 1968
Personnel **George Kinney** (vocals, guitar) **Tom Ramsey** (lead guitar) **Jimmy Bird** (rhythm guitar) **Bill Hallmark** (bass) **Bobby Rector** (drums)
Country US



Stereo
IA-LP #4

THE GOLDEN DAWN

INTERNATIONAL ARTISTS
INTERNATIONAL ARTISTS PRODUCING CORP
HOUSTON, TEXAS

The physical level of existence, including corporeal
realities as eating, drinking, sexual satisfaction, material
possessions, so forth and so on, have been provided for us as a
beautiful oasis in which we are able to abide as long
as we are physically connected with the earth. But,
in order to fully appreciate and enjoy these
physical pleasures and to benefit from
them, we must not fall prey to the
false and vnatural conclusion
that they in themselves
are the sole or even major
purpose for our existence.
It is vitally necessary that through
meditation and constant self-examination
we conceive clearly and distinctly the proper relationship
of the body of man; and we must not delay, for even as the
body is satiated with the fruits of the earth, so the soul may be starving.

THE GOLDEN DAWN - FIVE YOUNG MEN - WITH A POWERFULL MESSAGE - PRESENT THIS ALBUM - TRULY A POWER PLANT.
L. R.

Side 1
EVOLUTION
(George Kinney - Bobby Rector)
THIS WAY PLEASE
(George Kinney - Tom Ramsey)
STARVATION
(George Kinney - Tom Ramsey)
I'LL BE AROUND
(George Kinney - Tom Ramsey)
SEEING IS BELIEVING
(George Kinney - Tom Ramsey)

All tunes published by:
TAPIER MUSIC - BMI
Produced by:
LELAN ROGERS
Recording Engineer
FRANK DAVIS
Cover Design:
FLASH GRAPHICS

Side 2
MY TIME
(George Kinney - Bird - Hallmark)
A NICE SURPRISE
(George Kinney - Hallmark-Rector)
EVERY DAY
(George Kinney - Tom Ramsey)
TELL ME WHY
(George Kinney - Tom Ramsey)
REACHING OUT TO YOU
(George Kinney - Bill Hallmark)

Printing & Mfg. by TANNER 'N' TEXAS., Inc., 1422 W. Poplar St., San Antonio 78207

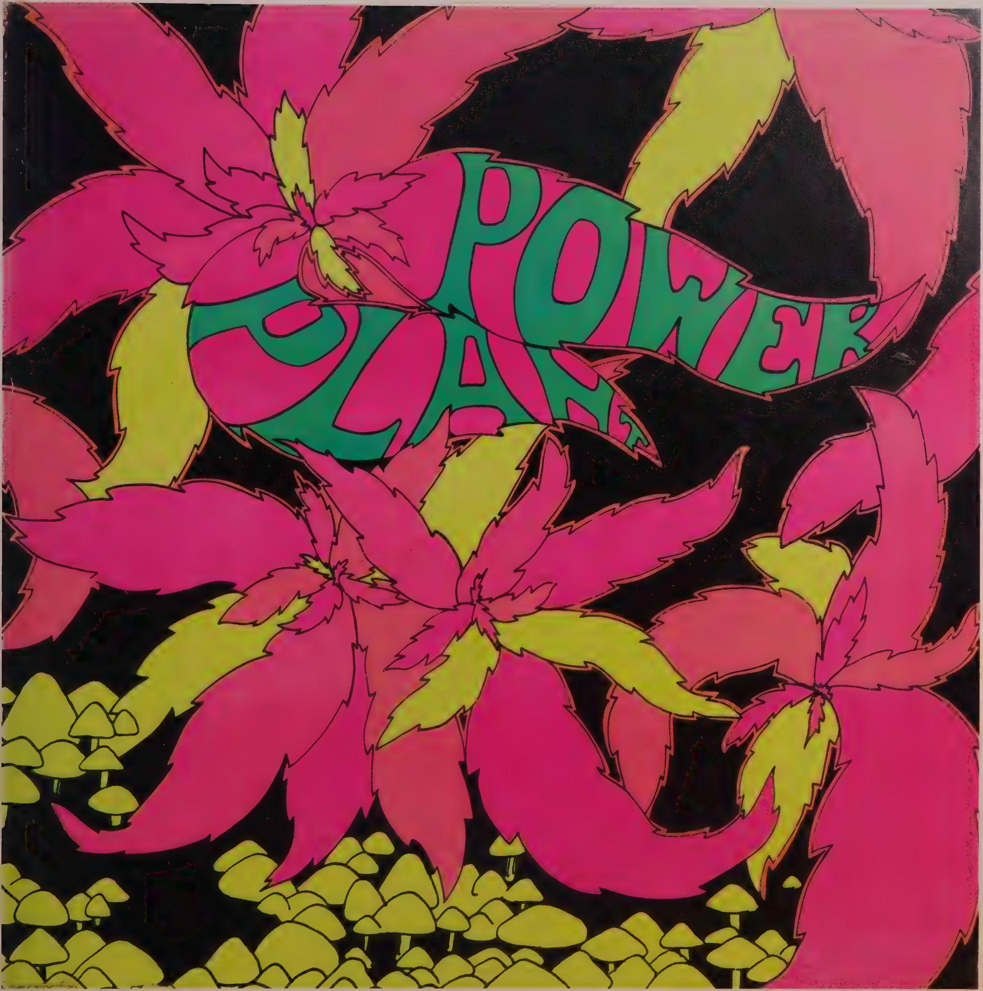
The son of an actor father and a theatre boss mother, George Kinney grew up in Austin, Texas, where he attended junior high with Roky Erickson of The 13th Floor Elevators. Having sung in the school choir together, as teens Erickson taught him guitar, and they formed a band named The Fugitives, as well as busking around the University of Texas campus as a duo, singing songs by both. Eventually, Kinney joined a successful covers band named The Chelsea, playing at frat parties but, wanting to perform his own material, in 1967 he formed a new band with some high school friends. According to Kinney, "I wanted to incorporate intellectual thinking concepts into music, thus integrating the mind/heart aspect of our beings."

Strongly influenced by The Elevators, and by Erickson's charismatic bandmates Stacy Sutherland and Tommy Hall, Kinney named the quintet The Golden Dawn (after the 19th-century occult movement the Hermetic Order of the Golden Dawn), and they built a following at local clubs like Love Street and the Catacombs, playing almost exclusively original material, with the occasional Dylan or Stones cover thrown in. In the spring of 1967, they signed to the comically named International Artists, at Erickson's behest, and entered Andrus Studios in Houston that July with label boss Lelan Rogers (the brother of Kenny) acting as their producer. The manic, acid-fueled LP that resulted is one of the purest examples of psychedelic rock recorded in the US in the 1960s. Entirely self-penned, *Power Plant* was taped sporadically over a period of weeks, and consists of all the material they had at that time. Kinney: "The recording sessions were fun—we thought we were all going to be rock stars. We had no idea that we would come out of the deal with absolutely no rights to our own music, and no promotional assistance."

Spanning ripping psychedelic rock ("Starvation," "My Time") and thoughtful ballads (most notably "This Way Please"), the LP came in a provocative Day-Glo sleeve designed by their friend George Banks, depicting mushrooms and marijuana plants. The pompous sleeve notes, meanwhile, admonished that "the physical level of existence, including corporeal realities such as eating, drinking, sexual satisfaction, material possessions, so forth and so on, have been provided for us as a beautiful oasis in which we are able to abide as long as we are physically connected with the earth. But in order to fully appreciate and enjoy these physical pleasures and to benefit from them, we must not fall prey to the false and unnatural conclusion that they are in themselves the sole or even major purpose for our existence."

Had the album appeared soon after its completion, things might have turned out differently for the band. Unfortunately, however, its release was delayed until The Elevators' masterpiece *Easter Everywhere* had appeared in November. By the time *Power Plant* emerged in early 1968, it was accused of being a rip-off—not least in Austin's leading underground paper, the *Rag*. Kinney: "This was a major disaster for the band. If *Power Plant* had come out when it was supposed to, we would have been recognized as a very innovative and meaningful band of the era, but the reviews of *Power Plant* more or less implied that the record was merely a copycat version of *Easter Everywhere*, even though it had actually been composed and recorded long before The Elevators' album."

Either way, by the time the album hit the stores the band had split, disheartened by the label's lack of A&R expertise and minimal promo support. Kinney briefly played in Headstone (also featuring Elevators drummer Danny Thomas), as well as being a strong support to Erickson during his infamous spell in mental hospitals between 1969 and 1972, smuggling out the manuscript for the poetry collection *Openers*, which Kinney also went on to publish. After a brief link-up with Johnny Cash, he left music behind for decades, training in journalism and alternative medicine, and writing fiction, but in more recent years he reignited the band with his former bandmates, playing well-received gigs around the US.



"I wanted to incorporate intellectual thinking concepts into music, thus integrating the mind/heart aspect of our beings." GEORGE KINNEY

THE BYRDS *The Notorious Byrd Brothers*

Released January 1968
Personnel **Roger McGuinn** (vocals, lead guitar, Moog synthesizer) **David Crosby** (rhythm guitar, bass, vocals) **Chris Hillman** (bass, guitar, mandolin, vocals) **Michael Clarke** (drums)
Country US

Though they'd had two #1 hits right off the bat in 1965, by 1967 The Byrds were in disarray, having begun what Chris Hillman later described as a "descent into hell." Founder member Gene Clark had departed in early 1966, following which the band's commercial profile dipped as their experimental inclinations took hold. They worked with former Beach Boys collaborator Gary Usher on the innovative *Younger Than Yesterday*, which appeared in February 1967 and found them integrating psychedelia with their folk and country influences, but it peaked at a disappointing #24 in the US chart.

During their slot at the Monterey Pop Festival that June, the headstrong David Crosby seized the chance to pontificate to the audience about conspiracies surrounding the death of JFK and the benefits of LSD, embarrassing his bandmates. Work on their next album began immediately afterwards, but their next single, Crosby's superb "Lady Friend," flopped upon release in July. Its failure added to tensions in their ranks, exacerbated by his frequent absences from the recording studio, and domineering manner when he did turn up.

The band took a trip to Hawaii together to sort out material for their next LP, but it did little for their camaraderie. Michael Clarke ceased playing with the band as of August, for reasons including the band's waning popularity (McGuinn: "the little girls weren't coming around as much any more, and that was what he was in it for"), his frustration at his mediocre drumming, and his dislike of Crosby, who was himself ousted by McGuinn and Hillman in October.

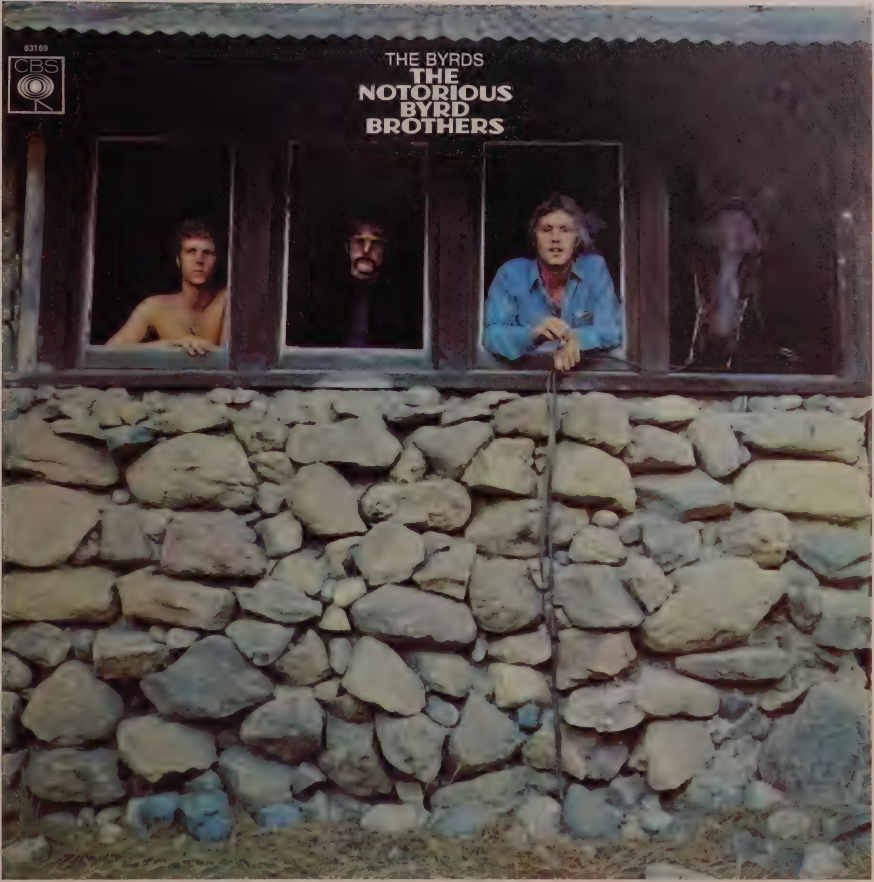
"When Crosby left, there was an interim period where we were just sort of in a daze," McGuinn told *ZigZag* magazine in 1970. "We didn't know what was going on." McGuinn and Hillman pulled together the bulk of *The Notorious Byrd Brothers* in Crosby's absence, with technical assistance from Usher, and contributions from a plethora of outside musicians, including former member Gene Clark, who came and went within three weeks; future member Clarence White; vocal wizard Curt Boettcher; Moog synthesizer pioneer Paul Beaver; renowned organist Barry Goldberg; and top session drummers Jim Gordon and Hal Blaine.

Despite this bumpy genesis, the finished LP is remarkably coherent. The production and songs were their most complex and imaginative yet, tackling subjects such as space travel, hippie culture, the Vietnam conflict and ecology, bound together by a state-of-the-art production. Of the original songs, some reflected contemporary countercultural concerns: the driving "Change Is Now" (with a skyscraping acid guitar solo by McGuinn); the otherworldly "Natural Harmony;" the dreamy "Dolphin's Smile;" the futuristic "Space Odyssey." McGuinn and Hillman overhauled the powerful "Draft Morning," originally written by Crosby, and also recorded two songs by Gerry Goffin and Carole King—the wistful "Goin' Back" and zeitgeist-capturing "Wasn't Born To Follow," later used in the film *Easy Rider*.

Usher's shimmering production made glorious sense of the album's disparate elements—ringing guitars, spacey vocals, sound effects, phasing, synthesizers and more. The result was a triumph, though its principal creators were not among its greatest fans in the short term. "Parts are gimmick for the sake of gimmick, but other parts are really valid," McGuinn commented in 1970. Hillman, on the other hand, told *ZigZag*: "I don't remember the words enough to be able to explain them. In fact, I don't even remember half of the damned songs."

The Notorious Byrd Brothers appeared in January 1968, in a sleeve that depicted McGuinn, Hillman, Clarke and a horse. It was subsequently denied that the horse represented Crosby (McGuinn: "If we had intended to do that, we would have turned the horse around.") Perhaps surprised that the band had managed to pull together such a strong release, the critics were delighted. "When The Byrds get it together on record, they are consistently brilliant," enthused *Rolling Stone*. "Their music is possessed by a never-ending circularity and a rich, childlike quality. It has a timelessness to it." *Cheetah* magazine picked up on the superb production, saying that "in every song that same immensely calm, static texture washes over you," while *Esquire* called it "simply the best album The Byrds have ever recorded" and *Beat Instrumental* stated: "It's true to say that The Byrds are one of the two best groups in the world."

Following the album's release, they would add Gram Parsons and adopt a more overtly country-derived approach, but the psychedelic stylings of *The Notorious Byrd Brothers* remains a vital part of their legacy. "I enjoyed working with Usher and it was great fun in the studio," McGuinn reflected in 2004. "We were kind of Beatles-influenced.… It was just a real artistic expression, freedom of expression."


63169
CBS
THE BYRDS
THE NOTORIOUS BYRD BROTHERS

"When The Byrds get it together on record, they are consistently brilliant." *ROLLING STONE*, 1968

SPIRIT *Spirit*

Released January 1968

Personnel Jay Ferguson (vocals, keyboards, percussion) Randy California (guitar, bass) John Locke (keyboards) Mark Andes (bass) Ed Cassidy (drums)

Country US

This is
Ed Cassidy.
Drummer
He hears
tomorrow
and he plays
it now
And
Randy California
Lead guitar
His guitar is
everything
Everything is
everything
And
Jay Ferguson.
Singer
Writer
Arranger
Fountain
Taurus
And
Mark Christopher
Andes.
Singer
Bassist
The strings are his
nerve endings
And
John Locke
Pianist
A name out of
history
A name for the
future
Call Him Spirit
Five musicians came together for a single purpose: to blow the sum of man's musical experience apart and bring it together again in more universal forms. They became a musical being: Spirit. It happens in the first album.
Produced by Lou Adler
Spirit is on Ode Records.

Fifteen-year-old Randy Wolfe spent the summer of 1966 in New York, playing guitar with Jimmy James and the Blue Flames. Jimmy James was, in fact, Jimi Hendrix, who nicknamed Wolfe "Randy California" to differentiate him from the band's bassist, Randy Palmer. When Animals bassist Chas Chandler whisked Hendrix off to find fame and fortune in London in August, California briefly played in a band called Tangerine Puppet before returning to his native Los Angeles with his mother and stepfather in January 1967.

His stepfather was a 43-year-old jazz drummer named Ed Cassidy. Before going to New York, he and California had played in The Red Roosters with singer Jay Ferguson and bassist Mark Andes, and that spring, they decided to reform the band, with the addition of keyboardist John Locke. Based in Topanga Canyon, they began to rehearse, first calling themselves Spirits Rebellious—after a Kahlil Gibran book—then The Inner Spirit, Free Spirit, The Spirits, and finally plain Spirit.

As of June they played a Monday night residency at the hip Melrose Avenue club the Ash Grove, owned by California's uncle. "We wrote some of our own things, and we'd also do tunes by Thelonious Monk, John Coltrane, and Miles Davis, plus a Chambers Brothers song called 'I Can't Stand It'," Cassidy told *Melody Maker* in 1970. "We kept on working at that for a while, to get the group into playing a certain kind of music that people weren't used to hearing." These early dates gave the band an invaluable opportunity to find their identity with no commercial imperative. "The fact that when we started we were under no pressure was good," Andes admitted to *Music Now* in January 1970. "We had time to get the music together without any hassles."

From the very beginning they were determined to avoid the limitations of a single musical style. "Diversity was my intention from the beginning, because if you get a group that is not bound by any particular rules or scales, and build your following on that basis, there is always more room to experiment once you establish yourself," Ferguson explained to *Phonograph Record Magazine* in 1970. Always rooted in jazz, they slowly incorporated elements of folk, pop and psychedelic rock, their live sets culminating in Locke's lengthy "Elijah," featuring plenty of improvisation.

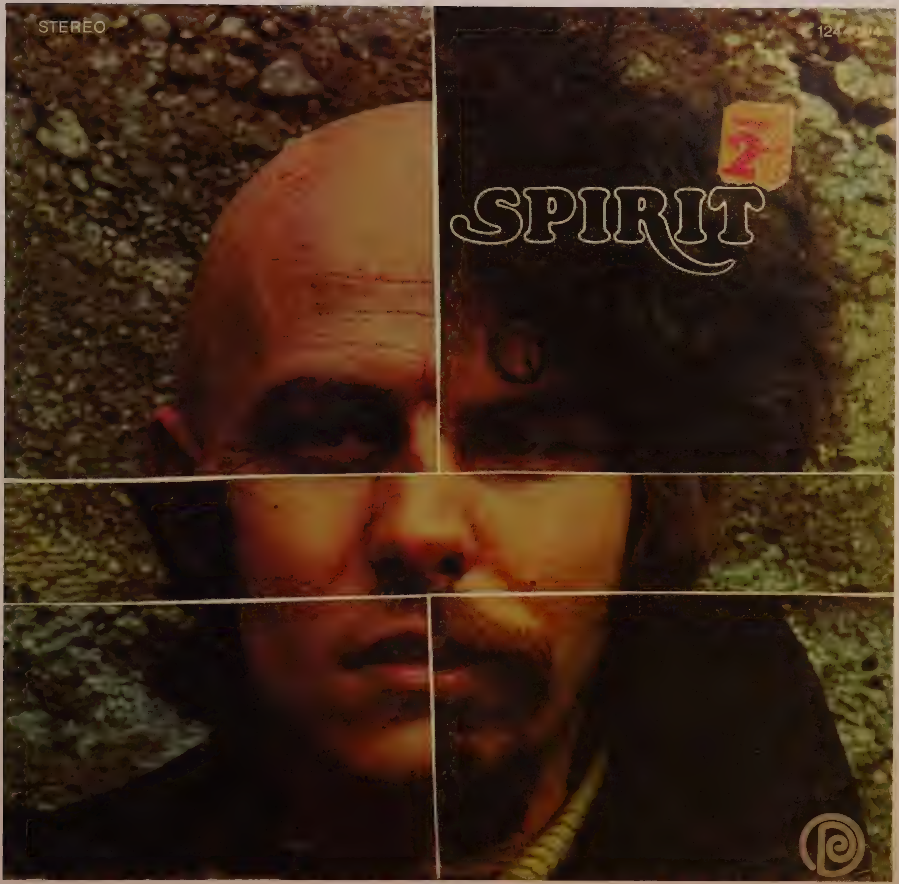
Eventually word reached the ears of Californian music mogul Lou Adler, who was setting up his own Ode label. Cassidy: "Lou sent someone to hear us at The Ash Grove, and after a month or two we made official contact and did an audition for him at the Whisky a Go Go in Hollywood." They signed with him in late August, and promptly began work on their debut album at Western Recorders.

Largely penned by Ferguson, the LP is a superb blend of jazzy psychedelia (the immortal "Fresh Garbage," "Straight Arrow"), pounding acid rock ("Uncle Jack"), lengthy improvisation ("Elijah"), winsome pop ("Topanga Windows," "Gramophone Man") and pop ballads ("Girl In Your Eye," "Water Woman"). In recent years, one track has gained more attention than anything the band ever did: the brief instrumental "Taurus," composed by California, which they accused Led Zeppelin of plagiarizing in an unsuccessful 2016 lawsuit.

Although the band disliked the orchestrations Adler had arranger Marty Paich add, the critics were impressed when they heard the LP in January 1968. *Eye* magazine called it "a very fine, intense album indeed," and added that it featured "the most tasteful guitar playing in rock today, by Randy California." *Rolling Stone* felt that "the closer you listen to this album, the more rewarding it gets. Spirit make use of all the variables available to modern music; in form, style, tone color, dynamics, rhythms, lyric subjects, modes, scales, feelings, everything." Perhaps the most welcome praise came from the jazz bible *Down Beat*: "Instrumentally the group is unbeatable, as they demonstrate time and again on this well-produced set."

Despite the extracted single being the complex, noncommercial "Mechanical World," the album climbed to #31 in the US chart, paving the way for further classics made by the band's original lineup. "We were playing not because we wanted to make it, but because we wanted to play music," California said of the band's early days in 1970. "The basic joy was always there."

"...if you get a group that is not bound by any particular rules or scales ... there is always more room to experiment once you establish yourself." JAY FERGUSON


STEREO
124
SPIRIT

THE MOTHERS OF INVENTION

We're Only in It for the Money

Released January 1968
Personnel **Frank Zappa** (lead vocals, guitar, piano) **Jimmy Carl Black** (drums, trumpet, vocals) **Roy Estrada** (bass, vocals) **Billy Mundi** (drums, vocals) **Don Preston** (retired) **Bunk Gardner** (woodwind) **Ian Underwood** (piano, woodwind) **Jim Sherwood** (baritone sax)
Country US

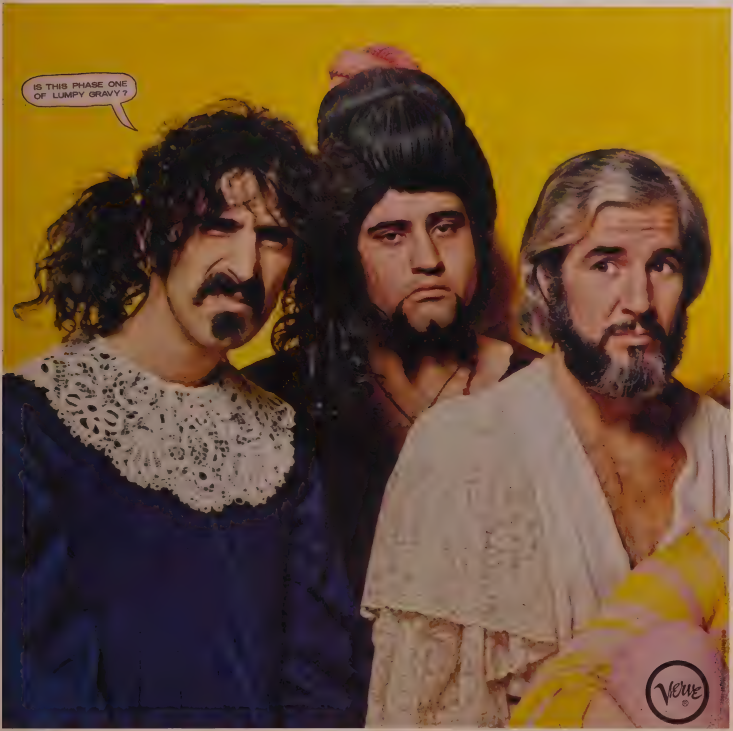
Blending rock 'n' roll, pop, doo-wop and experimental influences, Frank Zappa's first album, *Freak Out!*, appeared in August 1966 and caused a sensation in underground circles. The dense *Absolutely Free* appeared the following year, cementing his image as a self-appointed thorn in the side of contemporary US culture, cynically puncturing what he saw as its hypocrisy and pomposity. It was, therefore, unsurprising that his next project was an all-out assault on the idealistic philosophies and attitudes of the hippie movement.

"A lot of people think that a new political movement, the ideal new political movement, is to bust it all up and start all over again, with tribes, and feathers in your hair, and everybody loves everybody else," he told *Jazz & Pop* magazine in the summer of 1967, during the recording of *We're Only in It for the Money*. "That's a lie! Those kids don't love each other, they're into that because it's like another club—the modern-day equivalent of a street gang."

The album was largely recorded in New York, while the Mothers played a lengthy residency at The Garrick Theater. As ever, Zappa was experimental in the studio, using careful tape edits to create a collage effect, breaking up the songs with snippets of dialogue, orchestral interludes and sound effects. Less self-indulgent than most of his work, the result is a largely coherent and powerful satire on its era, skewering both trends and the individuals who were foolhardy enough to be taken in by them.

During the sessions, The Beatles released *Sgt. Pepper's Lonely Hearts Club Band*, an album Zappa felt exemplified many of the things he found laughable in contemporary music. He decided to create a full-scale parody of its artwork for his album (including an insert). However, this led to a delay in its release, when

"... we came under a lot of criticism, because we dared to suggest that perhaps what was going on was really stupid." FRANK ZAPPA


IS THIS PHASE ONE OF LUMPY GRAVY ?
Verve

The Beatles' label, Capitol, objected. In the end, the photograph that had been destined for the inside of the cover was used on the front, greatly reducing the product's visual impact.

The meddling didn't stop there, either. Zappa was disgusted to find that his music had been censored, too. "They edited out some of the most unbelievably inane lines," he fumed in *Big Ten* magazine's issue from May 1968. "They took out a link between two choruses which completely altered the bridge.... They also chopped out 'I won't do publicity balling for you anymore,' 'Flower Power sucks' and a few other things. But they're all back in.... The album was recorded last summer and designed to be released immediately. It was supposed to hit the market as a parody of flower power and San Francisco."

Even though it appeared later than Zappa wished, critics still felt it hit its targets dead-on. "The effect is usually funny, but at times it's uncomfortably eerie and even frightening," said *Cheetah* magazine. *Rolling Stone* felt "the Mothers' new album is the most advanced work to be heard in rock today," and for *Eye* magazine, "certain songs on this album are as on-target—tune, performance and text—as a stiletto out of the age of Pope and Swift."

Hippies themselves weren't all delighted to be the objects of Zappa's barbs. "They always take themselves too seriously," he contended in 1979. "So anybody who impugns the process, whether it's a peace march or love beads, or whatever it is, that person is the enemy, and must be dealt with severely. So we came under a lot of criticism, because we dared to suggest that perhaps what was going on was really stupid."

THE DAVID *Another Day, Another Lifetime*

Released January 1968
Personnel **Warren Hansen** (vocals, organ) **Mark Bird** (guitar) **Chuck Spieth** (bass) **Tim Harrison** (drums)
Country US

Warren Hansen was born in 1951, and grew up in a liberal household in Pacific Palisades, West Los Angeles. His father, Siegfried, is credited with inventing the spacesuit, and was only too happy for his son to pursue his creative ambitions. Already an eager organist, he was bitten hard by the Beatle bug in 1964 and formed a high school band. Calling themselves The Reasons, they performed anywhere that would have them, and before long Hansen had started to write his own material.

"Warren was the singer-songwriter," recalls guitarist Mark Bird. "He was driven, very serious about his work, and passionate about what he did. He was always pushing to do better. We were dedicated to what we were doing, and practiced all the time. We bounced around from one house to another—our parents were all very understanding about the noise!"

Avid music fans, the youngsters went to as many clubs as they could. "We saw Iron Butterfly, Steve Miller and a few others, but it was difficult even getting into the Sunset Strip clubs that served liquor, let alone playing in them," says Bird.

"We were high school students throughout the history of the band," confirms Hansen, "so wearing our hair long was a challenge, let alone rehearsing, playing gigs, recording and so on."

Nevertheless, on Saturday evenings, they would frequent the Santa Monica Civic Auditorium, where they encountered a 22-year-old aspiring producer named Steve Vail, who offered to be their manager. With their horizons fast expanding, the band changed their name to the more mysterious David in the fall of 1966. "Our name was changed when Steve said that getting a hit record was as difficult as David versus Goliath," Bird remembers, while Hansen adds "I think it was inspired by Michelangelo's statue as a symbol of perfection."

Vail also gave them a makeover. As Hansen put it: "He was gearing our image toward being a bunch of nice clean kids—long hair, but not threatening. We even sported white corduroy suits and devised a perverse promotional strategy. "His theory was to limit our exposure and create a mystique, but I don't know how good an idea that was!"

Still only age 15, at the end of the year they signed to 20th Century Fox and taped a few sides, two of which finally crept out in June 1967, "People Saying, People Seeing/40 Miles." In a hard-edged garage vein, the disc barely made a mark. When the label showed no interest in following it up, Vail decided to form his own label, with backing from Hansen's father. "The goal was to put together an album of original songs that would establish us as a serious group," says Warren.

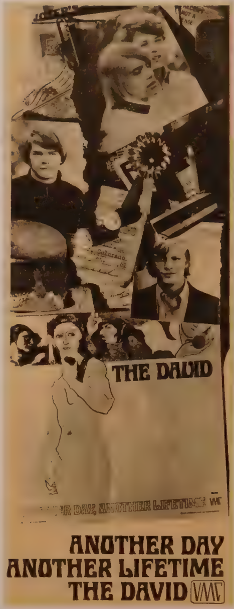
As they pulled the material together, often working eight-hour days, Hansen introduced a new element to their sound: an instrument he'd devised and created himself, named the Plasmatar. "I cobbled it together in my parents' garage, out of material that was laying about. It was rather large, consisting of a 5½-foot long board with no frets, and two piano-wire strings suspended two inches above it. It was essentially a controlled-pitch feedback machine, and if played in front of an amplifier speaker, it produced great sounds."

With arrangements written by the renowned Gene Page, the sessions began in the fall of 1967. Though the quartet were disconcerted by playing live with an orchestra, the album is a remarkably mature collection of thoughtful, hook-laden songs, many with remarkable distorted guitar parts. One, "Mirrors Of Wood," showcases the Plasmatar.

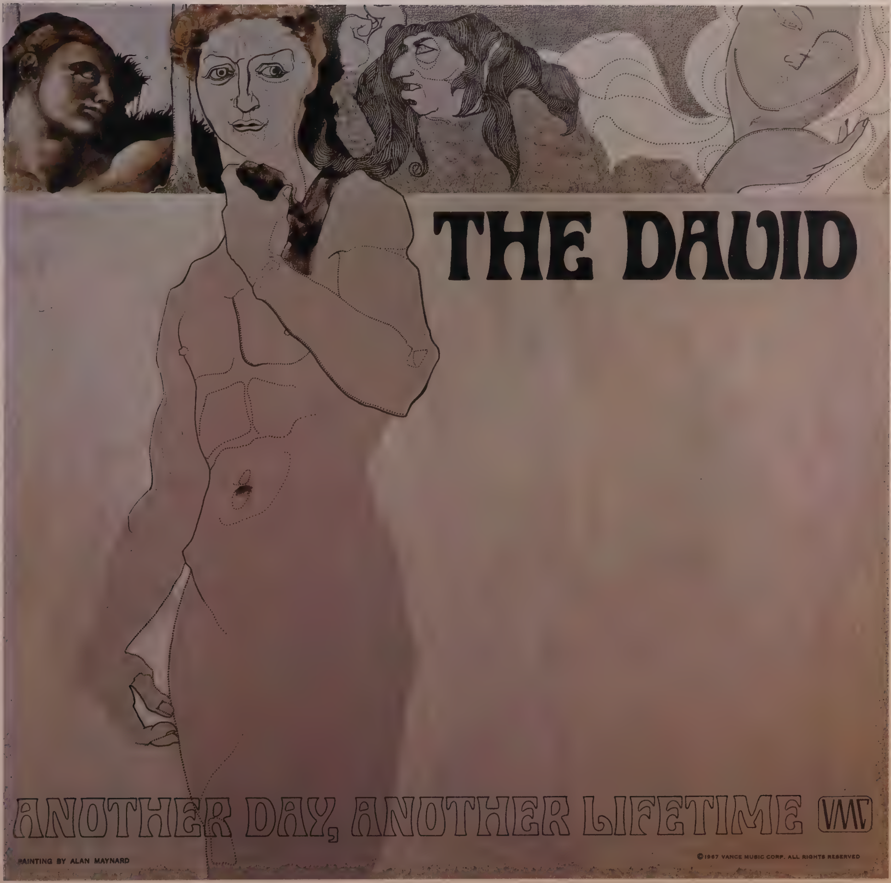
"I was torn between my huge admiration for, and wish to emulate, the Moody Blues and their milestone *Days of Future Passed,* versus the desire to remain true to a grittier garage band sound," says Hansen.

Issued in January 1968, according to Vail's liner notes the LP was "geared to the musical excitement of a highly original generation," but not many heard it. "Steve had no promotional expertise, and breaking a record as an independent label was tough," states Warren. Still, the album's commercial failure came as a bitter blow, and the band splintered when they graduated high school that summer. And what of the Plasmatar? "After I left home it sat at the back of my parents' garage for a few years, until they asked what I wanted to do with it," Hansen explains. "I told them to toss it, so its fate is unknown—likely in a landfill in California somewhere."

PRESS ADVERTISEMENT FOR *ANOTHER DAY, ANOTHER LIFETIME.*



"...it was difficult even getting into the Sunset Strip clubs, let alone playing in them." MARK BIRD


THE DAVID
ANOTHER DAY, ANOTHER LIFETIME
VMC
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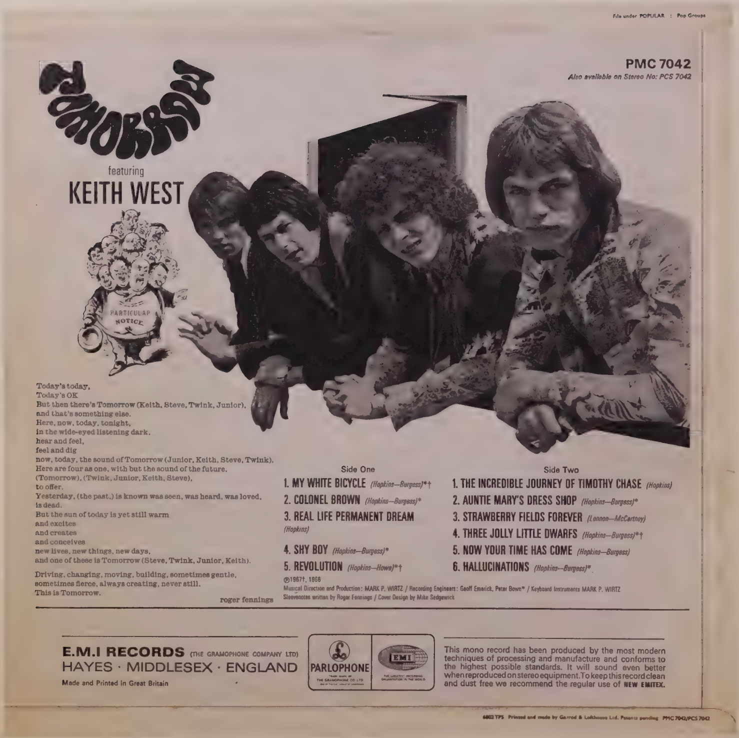
TOMORROW *Tomorrow*

Released February 1968
Personnel **Keith West** (vocals) **Steve Howe** (lead guitar) **John "Junior" Wood** (bass) **John "Twink" Alder** (drums)
Country UK



File under POPULAR : Pop Groups

PMC 7042
Also available on Stereo No: PCS 7042

featuring
KEITH WEST

Today's today,
Today's OK
But then there's Tomorrow (Keith, Steve, Twink, Junior),
and that's something else.
Here, now, today, tonight,
in the wide-eyed listening dark,
hear and feel,
feel and dig
now, today, the sound of Tomorrow (Junior, Keith, Steve, Twink).
Here are four as one, with but the sound of the future,
(Tomorrow), (Twink, Junior, Keith, Steve),
to offer.
Yesterday, (the past,) is known was seen, was heard, was loved,
is dead.
But the sun of today is yet still warm
and excites
and creates
and conceives
new lives, new things, new days,
and one of these is Tomorrow (Steve, Twink, Junior, Keith).

Driving, changing, moving, building, sometimes gentle,
sometimes fierce, always creating, never still.
This is Tomorrow.

roger fennings

Side One
1. MY WHITE BICYCLE *(Hopkins—Burgess)**†
2. COLONEL BROWN *(Hopkins—Burgess)**
3. REAL LIFE PERMANENT DREAM *(Hopkins)*
4. SHY BOY *(Hopkins—Burgess)**
5. REVOLUTION *(Hopkins—Howe)**†

Side Two
1. THE INCREDIBLE JOURNEY OF TIMOTHY CHASE *(Hopkins)*
2. AUNTIE MARY'S DRESS SHOP *(Hopkins—Burgess)**
3. STRAWBERRY FIELDS FOREVER *(Lennon—McCartney)*
4. THREE JOLLY LITTLE DWARFS *(Hopkins—Burgess)**†
5. NOW YOUR TIME HAS COME *(Hopkins—Burgess)*
6. HALLUCINATIONS *(Hopkins—Burgess)**

℗1967†, 1968
Musical Direction and Production: MARK P. WIRTZ / Recording Engineers: Geoff Emerick, Peter Bown* / Keyboard Instruments MARK P. WIRTZ
Sleevenotes written by Roger Fennings / Cover Design by Mike Sedgewick

E.M.I RECORDS (THE GRAMOPHONE COMPANY LTD)
HAYES · MIDDLESEX · ENGLAND
Made and Printed in Great Britain

PARLOPHONE
EMI

This mono record has been produced by the most modern techniques of processing and manufacture and conforms to the highest possible standards. It will sound even better when reproduced on stereo equipment. To keep this record clean and dust free we recommend the regular use of NEW EMITEX.

6802 TPS Printed and made by Garrod & Lofthouse Ltd. Patents pending PMC 7042/PCS 7042

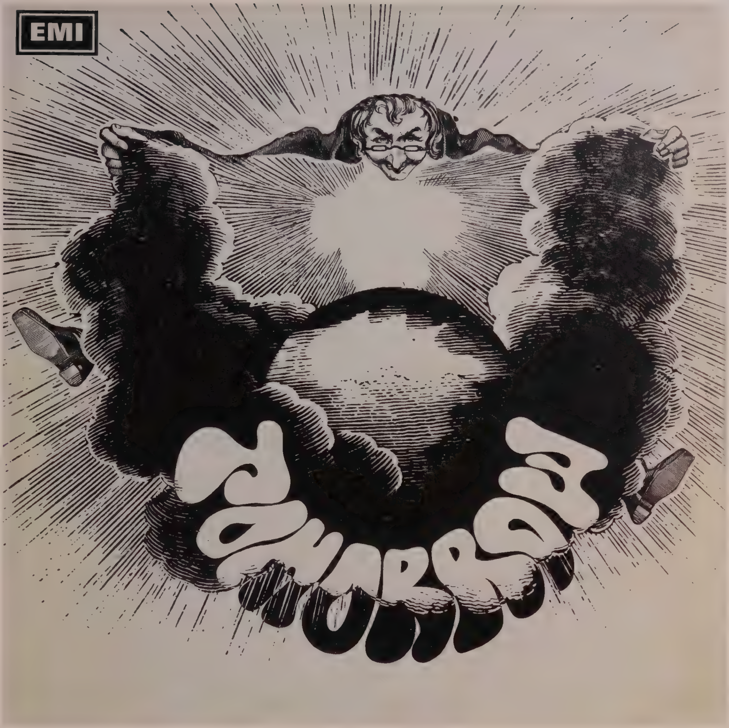
An integral part of the British psychedelic scene, Tomorrow shared stages with Jimi Hendrix, Pink Floyd, The Soft Machine and many others; played at most of the UK's most famous hippie festivals; issued two era-defining 45s and a classic album; and provided Steve Howe with the springboard from which he leapt to stardom with Yes—but they never achieved the success they deserved.

Howe had been with The Syndicats and Alder with The Fairies, before they joined forces with West and Wood in The In-Crowd, who'd issued three 45s in 1965. By mid-1966, however, their blend of soul and R&B was becoming outmoded. "Flower power was beginning, and we'd started to smoke a little hash," says Howe, "so we took the soul songs we'd been playing and turned them into raving psychedelic numbers." Outlandish dressers, they played around Europe as 1966 drew to a close, before signing to the Bryan Morrison Agency, which represented Pink Floyd, The Pretty Things and numerous others.

By early 1967, they were at the forefront of British psychedelia and changed their name to the more modish Tomorrow in April. By that time, they'd recorded their first 45, inspired by a trip to Amsterdam, where the Provo movement had scattered white bicycles around the streets for people to pick up and put down as they wished. Catchy, playful and intense, with a superb production from the resourceful Mark Wirtz, "My White Bicycle" appeared in May and became something of an anthem in London clubs, without being a hit.

Their status as one of the city's top bands was cemented at the UFO club on Friday, April 28, when Jimi Hendrix leapt onstage to jam with them. Thereafter they played at the 14-Hour Technicolor Dream at Alexandra Palace, the Festival of the Flower Children at Woburn Abbey, and the National Jazz & Blues Festival at Windsor, as well as recording an album at Abbey Road as the summer went on.

The material they laid down was divided between Kinks-style vignettes and psychedelic pop-rock, and largely composed by West and his old pal Ken Burgess. According to Wirtz, "Most of Tomorrow's songs were more or less recorded live, except for me adding keyboards here and there later. There was no rehearsing in the studio and no days spent experimenting like The Beatles; it was all done in two or three takes. The finished product might have



rough edges, but it also has charm and spontaneity."

Charming and spontaneous though their recordings undoubtedly are, it's hard to reconcile them with awestruck reports of their highly theatrical live act. "Onstage we were a lot faster, more energetic," reflects West. "We just couldn't get our live sound onto tape. It was hard to recreate the atmosphere." Despite their reservations, the band were spurred on by the fact that The Beatles were recording *Sgt. Pepper's* next door. "We were in another kind of league, and we felt it," says Howe. "We'd arrived by bus or something!"

While working with Tomorrow, Wirtz had another project on the go, a so-called "Teenage Opera" inspired by a dream he'd had, and he asked West to co-write and sing the theme to it. The whimsical "Excerpt From A Teenage Opera" duly appeared in July and, to general astonishment, rocketed up charts worldwide. Its unexpected success created tensions in the band, not least because EMI lost interest in them in their eagerness to push the supposed "opera" and their management started billing them as "Tomorrow featuring Keith West."

The band's second and final 45, the anthemic "Revolution," appeared in September. At once playful and sincere, light-hearted and hard-hitting, it was another mini-masterpiece—but also failed to sell. A tour with Traffic in October was dominated by girls screaming for West to sing his hit, and relations in the band began to cool. A triumphant appearance alongside Pink Floyd and Jimi Hendrix at the legendary Christmas On Earth Continued show at London's Olympia on December 22 was virtually their last.

In February 1968, the LP finally limped out, housed in a drab cover that undersold its radiant contents, and reviews were scant. "We were immensely disappointed that the album didn't come out in 1967, when it would have been more valid," says Howe. As it was, sales were minuscule, and they split a month later. "Suddenly, Tomorrow had no gigs," says Howe. "We lost the flame, the love for what we were doing. Tomorrow was dead." Nonetheless, they all have fond memories of their time together. As Wirtz puts it: "We were babes in Toyland, winging it and having the time of our young lives making all this music together."

"There was no rehearsing in the studio and no days spent experimenting like The Beatles." MARK WIRTZ

AUTOSALVAGE *Autosalvage*

Released March 1968
Personnel **Tom Danaher** (vocals, guitar) **Rick Turner** (lead guitar) **Skip Boone** (bass) **Darius LaNoue Davenport** (drums)
Country US

Each member of this short-lived New York quartet had an unusual family background and an intriguing musical pedigree. As Lilian Roxon put it in her 1969 *Rock Encyclopedia*: "This group was started in the middle of 1966 by Thomas Danaher, who was a folk and bluegrass freak, and Darius LaNoue Davenport, who came from a musical family. Lead guitarist Rick Turner, son of a poet and a painter, had worked with Ian & Sylvia and then a long line of rock groups. Bassist Skip Boone is the brother of Steve Boone, the bassist for The Lovin' Spoonful." As Turner subsequently put it: "We were all tied into the Lovin' Spoonful scene, but we were the oddballs. We were weird, we were edgy. We were a San Francisco band that didn't know it. In San Francisco we would have done great—probably survived."

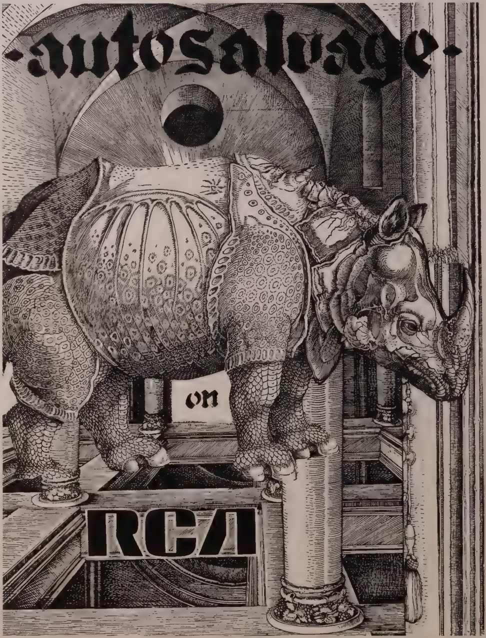
Without a name, they opened for The Mothers Of Invention at New York's Café au Go Go and Balloon Farm clubs in the fall of 1966, and caught Frank Zappa's ear. He was especially enamored of their song "Auto Salvage" and suggested they name themselves after it. The title referenced both car salvaging and self-salvation, and neatly encapsulated the duality in their music, which layered witty lyrics and subtle musical flourishes over a tough psychedelic rock base. In 1967, they were signed to RCA, and recorded their sole album at the company's Studio B in NYC. According to *Crawdaddy!* magazine, "the group was lucky to get studio time at all. They were signed to do a single that somehow turned into an album." Producer Bob Cullen allowed them plenty of freedom, and unconventional support came from Davenport's father. According to Turner, "He was a jazz trumpet player-turned-Medieval and Renaissance instrumentalist. He played recorder, crumhorn, sackbut and cornet, and became the horn section on our album. So we had this psychedelic rock band with crumhorns!"

Released in March 1968, the album was imaginative, musically literate and genuinely distinctive, but it came in a bland sleeve that didn't even give their names and attracted little or no attention. Advertisements were placed with the tagline "Autosalvage has something specific to say," but few were listening, and both it and an accompanying 45 (coupling two album tracks, "Rampant Generalities" and "Parahighway") sank without trace.

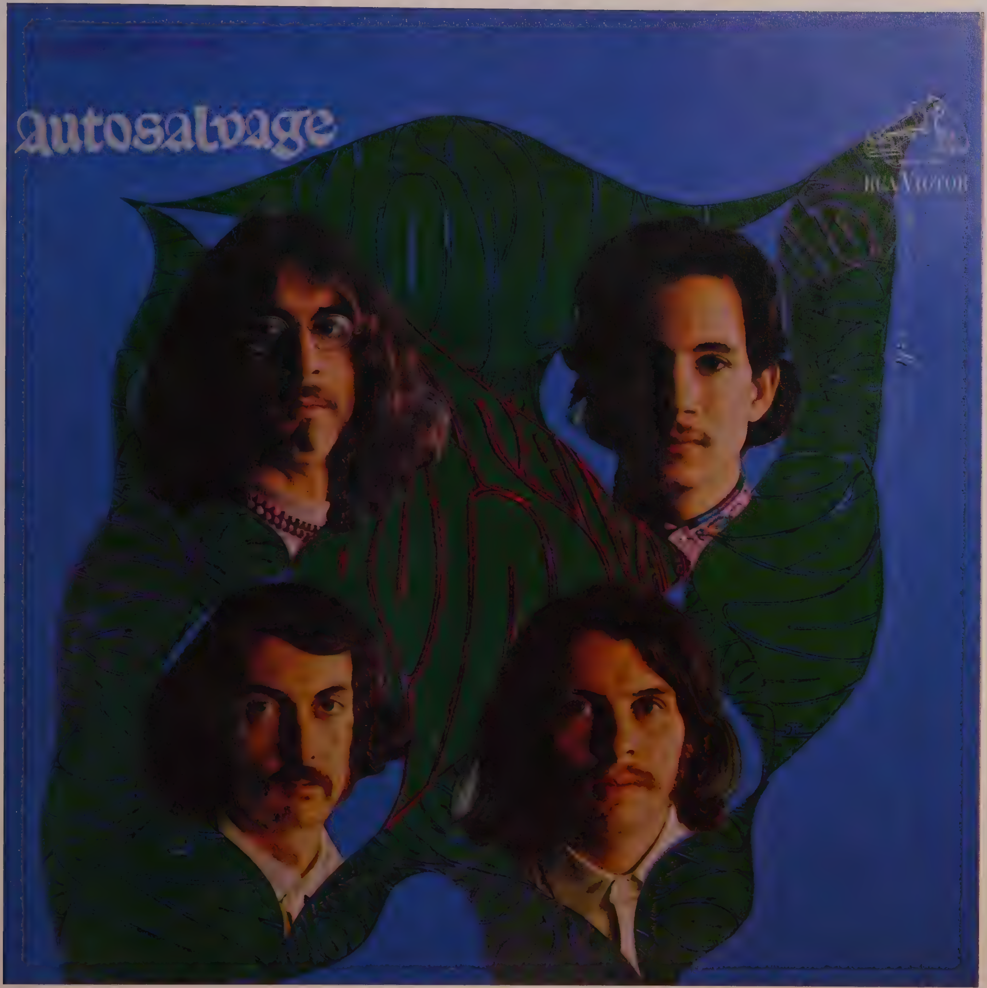
RCA included the band in their May 1968 "Groupquake" promotion, and on May 11 they played as part of a showcase at the Fillmore East. "Autosalvage, the hardest rock act of the show, contains some good musicians including an excellent lead guitarist," wrote *Billboard*. "They're a unit whose words are important, but inaudible. They showed musical ability in such material as 'Burglar Song' and 'Auto Salvage,' but their attempts at banter fell flat, as the quartet appeared to be having an off-night."

In fact, the band was falling apart. Turner: "Dissension among the band members developed over 'Should we move? What are we doing here?' The Youngbloods had already moved to the West Coast, and they were all telling me to move to San Francisco." Turner did just that in the summer, and Autosalvage was no more. He wound up working as a sound man for The Youngbloods and a technician for The Grateful Dead, before becoming one of the world's leading luthiers, which he remains to this day.

ARTWORK FOR AN AUTOSALVAGE PRESS ADVERTISEMENT.



Ironically, almost a year after the band's split, a rave review of their album appeared in *Rolling Stone*, on June 14, 1969. "What a wonderful album!" enthused Ed Ward. "This is the kind of music that you have to sit down and listen to a couple of times before you begin to see an inkling of all that is there. This is a tightly and intricately constructed album. Autosalvage doesn't sound like anybody else (although 'Me And My Monkey' on the new Beatles album sounds like they might have heard Autosalvage)."


autosalvage
RCA VICTOR

“This is the kind of music that you have to sit down and listen to a couple of times before you begin to see an inkling of all that is there.” *ROLLING STONE*, JUNE 1969

10 GREAT AMERICAN PSYCHEDELIC SINGLES

A huge number of singles with psychedelic elements appeared in late 1960s America. Here are ten of the most blatantly lysergic efforts.

THE OXFORD CIRCLE
"Foolish Woman/Mind Destruction"
(October 1966)

From Davis, California, this band's origins went back to 1964, when singer-guitarist Gary Lee Yoder got together with guitarist Dehner Patten, bassist Jim Keylor and drummer Paul Whaley. Renowned for their intense, feedback-drenched live shows, they were one of the first bands to embrace acid rock, and their sole 45 is an early psych classic, typifying several elements that would come to be associated with the genre, such as distorted guitar, cryptic lyrics and dizzying instrumental passages. They gigged alongside many of San Francisco's most successful bands during 1967, but when Whaley left to form Blue Cheer, the band split apart. Yoder and Patten then went on to form the mighty Kak.

THE BLUE THINGS
"The Orange Rooftop Of Your Mind/One-Hour Cleaners"
(November 1966)

This Kansas band got together in 1964, and became Midwestern heroes with a series of fine folk-rock singles and an album that appeared in the summer of 1966. By that time, however, they'd moved in a psychedelic direction, and their next release was this extraordinary 45. Overseen by Elvis Presley's longtime producer, Felton Jarvis, it is a two-sided symphony of fuzz, echo, electronics and backwards tape, with clear Oriental influences, and all the more likable for the fact that it was recorded on primitive equipment. Unsurprisingly, it was far from the hit that their label, RCA, was hoping for, and the band didn't last much longer.

PROMOTIONAL COPY OF THE BLUE THINGS ILL-FATED PSYCHEDELIC SINGLE.

RCA VICTOR
THE BLUE THINGS
47-8998
John Brown
Pub. Co.,
BMI
TPKM-1365
2:47
PLUG SIDE
NOT FOR SALE
Producer:
Felton Jarvis
THE ORANGE ROOFTOP OF YOUR MIND
(Stecklein-Chapman)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

THE MYSTIC TIDE
"Frustration/Psychedelic Journey, Part 1"
(March 1967)

Led by precocious teenager Joe Docko, this Woodbury, Long Island quartet recorded some of the finest garage/psychedelic rock of the '60s— and all at their own expense. Docko's ambitious songwriting is best displayed on their third 45, which couples the garage rocker "Frustration" with the mind-blowing "Psychedelic Journey," an immersive instrumental with a relentless guitar lead that seems equally informed by surf music and Indian raga. Its nine minutes were split across two separate 45s, but can be heard in full together on a retrospective compilation of the band's work.

THE BAROQUES
"Mary Jane/Iowa, A Girl's Name"
(April 1967)

Led by 19-year-old Jay Borkenhagen, this quartet devised a powerfully original sound whilst gigging around Milwaukee in 1966. Having signed to the fabled Chess label, their debut 45 combined the woozy pop ballad "Mary-Jane" (misinterpreted by certain DJs as an ode to marijuana) with the mind-melting "Iowa, A Girl's Name," featuring astounding guitar break sounds like a spaceship taking off. Their sole album appeared in September, and consists entirely of original material. Amusingly, Borkenhagen claims on its back cover "I've been told our songs are psychedelic... but to me they are not," while bassist Rick Bieniewski

THE BAROQUES.

protests "We never realized that our music was psychedelic until we were billed as such."

THE THIRD BARDO
"I'm Five Years Ahead Of My Time/ Rainbow Life"
(May 1967)
Named after a concept in Timothy Leary's hippie manual *The Psychedelic Experience*, this short-lived New York quintet's music featured twin lead guitars courtesy of Ricky Goldklang and Richie Seslowe and reflected their preoccupation with the East. They became an attraction at hip New York nightspots, where singer Jeff Monn's onstage yoga moves startled audiences, and supported The Doors at the Scene but barely played beyond the city. Sadly, they only got to release one single, both sides of which were cowritten by Rusty Evans, whose visionary album with The Deep is featured elsewhere in this book.

THE BEAUTIFUL DAZE
"City Jungle Part 1/City Jungle Part 2"
(1967)
The late guitarist John Greek formed Tacoma rock legends The Wailers in 1957. By 1966 he was based in Los Angeles, where he played on the pioneering LP by Fire & Ice Ltd. and the notorious *LSD* documentary LP on Capitol. He also worked as a musician and engineer at Artist's Recording Studio in Hollywood, where it's thought he recorded this inspired track, spread across two sides. It's dominated by distorted guitar, with claustrophobic lyrics to match its aggressive, bad trip sound. The disc mysteriously appeared on two Hollywood labels (RPR and Spread City), but in tiny quantities. Greek also played on records by The Seeds and The Lollipop Shoppe, and toured with The 5th Dimension.

DAMON
"Song Of A Gypsy/Oh What A Good Boy Am I"
(November 1967)
David Del Conte grew up in New York and worked as a nightclub crooner in the early '60s, recording a number of pop 45s under his own name and as "Damon Lane." Having become a heroin addict and habitual LSD user, by 1967 he had moved to California and had been drawn to Eastern philosophy and music. He set up his own tiny label, Ankh (named after the ancient Egyptian symbol of life), and issued this hypnotic, fuzz-propelled 45, in a style he termed "gypsy rock." Two more singles and an extremely rare and

ALL OF THE THIRD BARDO'S RECORDED WORK WAS INCLUDED IN THIS 10-INCH EP RE-ISSUE IN 2000.

THE THIRD BARDO
I'm Five Years Ahead Of My Time
Lose Your Mind • Rainbow Life
I Can Understand Your Problem • Rainbow Life (alternate version)
Sundazed

DIRTY FILTHY MUD'S ONLY SINGLE
CAME IN A COLORFUL SLEEVE.

THE FOREST OF BLACK
Worex Records
Produced by Kyle Hunter
Photo Jerry Jackson
Engineer Roy Ward
Sierra Sound Lab
Berkeley, Calif.
New Clarity in Sound—Exclusive Use of Polymax Record Material
BMI Guruv Pub.

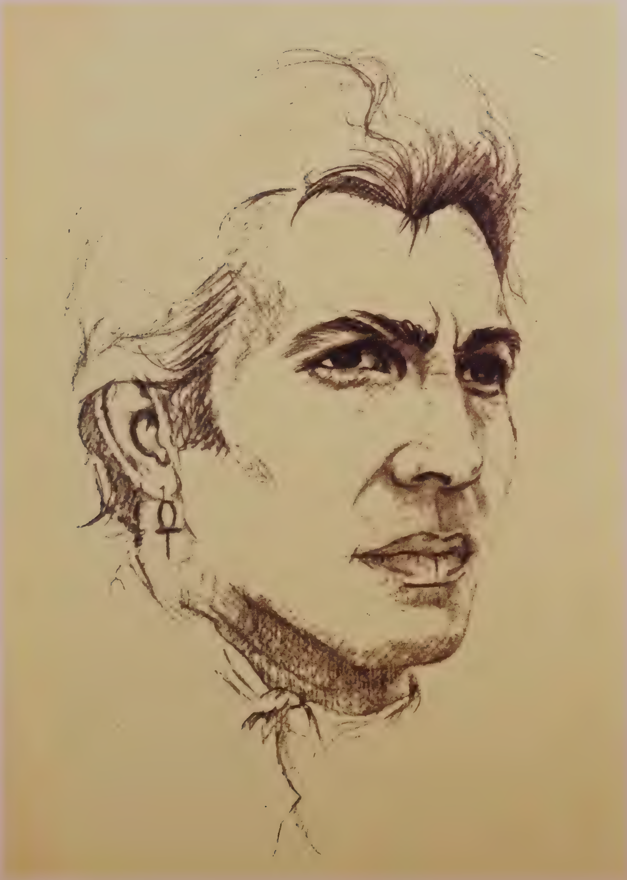
sought-after album, *Song of a Gypsy*, followed, but drug addiction sadly hampered his career. Having finally cleaned up, he became a committed Christian and died in June 2016.

DIRTY FILTHY MUD
"The Forest Of Black/Morning Sunflower"
(1968)
From Oakland, California, this remarkable outfit became buddies with The 13th Floor Elevators when the tripped-out Texans decamped to the Bay Area in late 1966. They released only one single, on the tiny Worex label, housed in a striking picture sleeve (showing a torch shining through a psychedelic shirt, trivia fans). You know where you stand as soon as the music starts as electronics wibble over a solid rock groove and a freaky voice announces: "I'm going down to the seashore to wash my brain—" The band apparently recorded a number of other tracks, now lost, including a tantalizing 11-minute rendition of "The Forest Of Black."

JOHN WONDERLING
"Midway Down/Man Of Straw"
(September 1968)
This jobbing New York songwriter signed up to the small Loma label in the Fall of 1968. His stupendous 45 appeared that September, but its eerie, psychedelic vibe was at odds with the label's R&B ethos, and it tanked. He went on to act as studio manager at The Hit Factory in New York and pieced together a superb album, *Day Breaks*, that crept out in 1973. It included this single's hypnotic B-side, but sales were minuscule, if it even made it to the shops. Shortly before his death in 2003, Wonderling described the LP as "one of the best-kept secrets of all time."

PEACEPIPE
"The Sun Won't Shine Forever/ Lazy River Blues"
(1969)
Featuring guitarist Jon Uzonyi, keyboardist Rick Abts and drummer Gary Tsuruda, this power trio played around Arizona and Southern California in the late '60s. During their existence they only released this searing single, whose A-side anticipates the coming prevalence of hard rock over psychedelia, and whose B-side is a languid, trippy blues. Oddly, only Uzonyi and Tsuruda played on the disc, which was pressed on a tiny private label and barely distributed. The band also cut a fine album, which went unreleased until 1995.

THIS DRAWING OF DAMON, WEARING THE ANKH OF HIS RECORD LABEL IN HIS EAR, WAS USED ON THE COVER OF HIS *SONG OF A GYPSY* ALBUM.



THE MOVE *Move*

Released March 1968
Personnel **Roy Wood** (vocals, guitar) **Carl Wayne** (vocals) **Trevor Burton** (guitar, vocals) **Ace Kefford** (bass, vocals) **Bev Bevan** (drums, vocals)
Country UK

LEFT TO RIGHT: WAYNE, BEVAN, BURTON, KEFFOR AND WOOD, POSE FOR A PUBLICITY SHOT IN 1968.

Drawn from several leading Birmingham bands, this quintet came together in December 1965. Having caused a local stir, they were taken on by The Moody Blues' canny manager, Tony Secunda, who landed them gigs at the Marquee Club in London in April and May 1966, clad in gangster costumes. They made a powerful impression, not only with their punchy set of West Coast and R&B covers (featuring all five members singing separately and together), but also their anarchic, smoke bomb-laden act. "We have decided that television is a bad influence on our society," Carl Wayne coolly told *Go* magazine. "Therefore we smash a television set with an axe as part of our act onstage." For *Melody Maker*, it was "an ear-splitting and conscious-shattering blaze of celluloid and sound," and various venues refused to host them.

When the smoke cleared, it became clear that the band possessed a brilliant pop writer in Roy Wood. They were snapped up by independent producer Denny Cordell, and their first 45, "Night Of Fear," appeared in December. Based around a snippet of Tchaikovsky's 1812 Overture, it shot to #2 in the UK chart and made them stars.

The band's follow-up single, the ultra-catchy "I Can Hear The Grass Grow," hit #5 in April. Disaster struck that month, however, when the master tapes to the album (entitled *Move Mass*) that they had been working on were reportedly stolen from their agent's car in Denmark Street. They were found in a dumpster but were too damaged to use, meaning that the proposed June release date was canceled.

Instead, in August they moved from Decca to EMI, who issued their third 45 in August. "Flowers In The Rain" became the first pop record to be played on Radio One the following month, which helped propel it to #2 in the charts. However, an ill-judged publicity stunt for it cost them dearly. Orchestrated by Secunda, promo postcards were sent out showing a cartoon of Prime Minister Harold Wilson in bed with his secretary, Marcia Williams. Wilson sued for libel, and the band were ordered to forfeit their royalties in perpetuity to charities of Wilson's choosing.

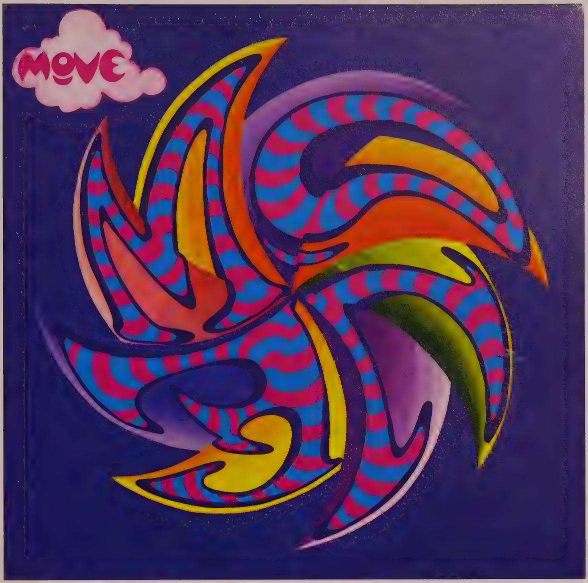
In October, *NME* asked Wayne why they still hadn't released an album. "We've been getting a lot of things together," he replied. "It should be out before Christmas, but there'll be no sensational techniques—just us playing to entertain as we do on stage. No bassoons running backwards, strings or tapes. I mean, what can you do that's new after The Beatles, anyway? They come out with a new LP and kill for about six months everything everyone else was going to do!" Christmas came and went with no album, but another single, "Fire Brigade," shot to #3 in January 1968.

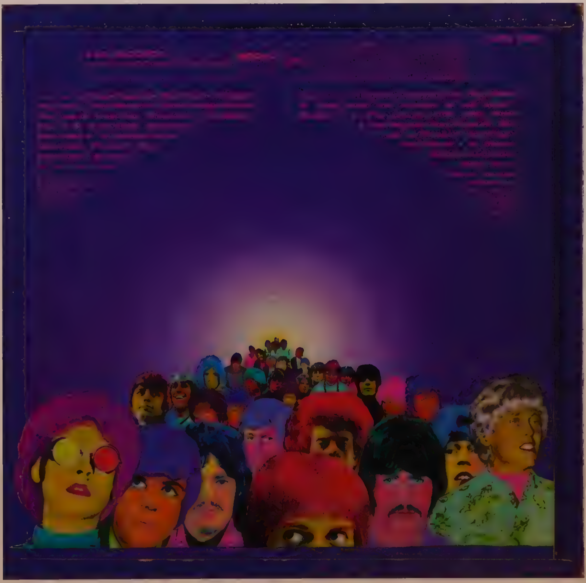
The LP finally appeared in March, housed in an eye-popping pop-art sleeve designed by The Fool. However, its contents were less overtly trippy. As Wayne told *Melody Maker* shortly before its release: "It's no great shakes. No sitar or electronics, just 12 commercial numbers.... Everybody was trying so hard to progress last year, they converged and sounded the same. We're going back about three years! We're going back to the days of the Beatles' *Please, Please Me*."

Indeed, the album did look backwards more than most debuts of its time, with clear nods to the 50s, and even a tongue-in-cheek cover of the 30s chestnut "Zing! Went The Strings Of My Heart." But The Move were far from alone in performing such things—nods towards early rock 'n' roll and vaudeville are as redolent of the era as Mellotron and wah-wah pedals. Elsewhere there are brilliant pop tunes by Wood (such as the frenetic "Yellow Rainbow," contemplative "Kilroy Was Here," and irresistible "Useless Information"), and a cover of Moby Grape's "Hey Grandma." Although some of the experiments don't quite come off (such as the chamber arrangement on "Mist On A Monday Morning"), the band's raucous, irrepressible style is hard to resist. In particular, Ace Kefford's bass is almost the lead instrument, making it a shame that, shortly after its release, he departed, prompted by excessive LSD consumption.

Reviews were enthusiastic, but it only reached #15 in the charts—a surprise, given their stream of hit singles. But the band weren't troubled. They were a hugely popular live draw, and by the end of the year they'd scored a #1 with the immortal "Blackberry Way." "We're not a musical group; we're not great players like Jimi Hendrix or Stevie Winwood and Traffic," Wayne told *Melody Maker* with admirable candor. "We're good enough—competent—and we've got something extra, called excitement."

"We have decided that television is a bad influence on our society. Therefore, we smash a television set with an axe as part of our act onstage." CARL WAYNE





THE NICE *The Thoughts of Emerlist Davjack*

Released March 1968

Personnel **Keith Emerson** (keyboards, vocals) **David O'List** (guitar, trumpet, flute, vocals) **Keith "Lee" Jackson** (bass, vocals) **Brian Davison** (drums, tubular bells)

Country UK

IMMEDIATE
THE THOUGHTS OF EMERLIST DAVJACK
THE NICE

"Crammed into eight long tracks is some of the most exciting original material we've heard for a long time." *DISC AND MUSIC ECHO*, MARCH 1968

THE NICE PERFORMING IN HAMBURG, GERMANY, 1968.

This album is widely credited with kick starting the progressive rock genre, but it has a foot firmly planted in psychedelia. The quartet responsible were led by Keith Emerson, who'd been a keyboard prodigy (despite a lack of formal musical training), and was an admirer of J. S. Bach. He was already a veteran of numerous bands when singer P. P. Arnold asked him to form a backing group for her in March 1967. He recruited his former T-Bones bandmate Lee Jackson on bass, Attack man Davy O'List on guitar, and solvent-sniffing drummer Ian Hague, who was replaced that summer by Brian Davison (at O'List's recommendation). Arnold named them "The Naz" (after US comedian Lord Buckley's term for Jesus). Fearing this might seem immodest, they settled on "The Nice" instead.

Emerson cheekily requested that the band have its own spot at each of Arnold's performances, to which she agreed. Away from her, they sought to combine the drive and attack of a rock band with the finesse of classical musicians and the improvisational facility of jazz players. As *Beat Instrumental* wrote the following year: "The instant The Nice started to back P. P. Arnold, the word was spread that here was a truly original and highly exciting group." For *Melody Maker*, their music was "violent, often neurotic, yet rich in chords, harmonies and melodies."

They made a strong impression at the 7th National Jazz and Blues Festival in Windsor on August 13, prompting the same paper to praise their "very original and solid sounds" the following week. Even at this stage, their act—which centered on their interpretation of Dave Brubeck's "Blue Rondo A La Turk"—was highly theatrical. "Basically, an organ looks as if it could be an old sideboard or something, so I try hard to get an element of drama into the act," Emerson told *Beat Instrumental*. For *Melody Maker*, "Keith dances on the keyboard, plays it with his feet, throws knives into his amplifiers, cracks a whip over the heads of the crowds, and even gets inside the Hammond to produce 'space' noises from the intricate electronic equipment."

They'd soon scored a residency at London's Marquee club, broken its attendance record and split from Arnold to perform exclusively in their own right. Their debut album was recorded in the fall of 1967, with O'List and Glyn Johns producing (Mick Jagger turned down the job, as he was too busy). "We did the whole album in demo form—it was all done live, recorded through one microphone," O'List has recalled. "We plugged two 8-track desks together and recorded in 16-track form, which was unheard of in those days. It took us three weeks to record. We did one side in a week at Olympic Studios, and then did the other side the next week at Pye Records' studios."

Their original material was credited to "Emerlist Davjack," a contraction of their four names, but Emerson told *Beat Instrumental*: "I usually start with one phrase which I work on until I've got a melody. I tape this and hand it over to Lee Jackson, who writes the lyrics—or sometimes it works out that I write music to one of his poems." The album is a superb combination of overtly psychedelic material (such as otherworldly opener "Flower King Of Flies," apparently a tribute to Paul McCartney), steaming acid-influenced R&B ("Bonnie K"), dainty pop (the title track, released as a single in November 1967) and proto-progressive romps, such as "War & Peace" and their showstopper "Rondo" (with a stunning O'List solo). An unmistakable pop sensibility undercuts any tendency towards pomp, making it a hugely entertaining listen, their instrumental pyrotechnics amply compensating for Jackson's mediocre vocals.

With the album in the can, the band taped a session for John Peel on October 22, then embarked on a grueling UK package tour with Jimi Hendrix, Pink Floyd, The Move and others. In the New Year, they visited the US for the first time, their debut set at New York's Scene club on January 29 prompting *Billboard* to write that they "displayed a high degree of musical ability, and an organist, Keith Emerson, who could be one of the top rock musicians around."

The album finally appeared in March and was warmly received. "Crammed into eight long tracks is some of the most exciting original material we've heard for a long time," said *Disc and Music Echo*, while *International Times* felt it "lives up to the expectations of anyone who has seen their live performances." Surprisingly, given their sold-out live performances and frequent appearances in the music press, the album did not chart. That would change, however, when their renowned recording of Leonard Bernstein's "America" (from *West Side Story*) caused controversy on both sides of the Atlantic that summer, paving the way for their massive subsequent success.

THE UNITED STATES OF AMERICA

The United States of America

Released March 1968
Personnel **Dorothy Moskowitz** (lead vocals) **Joseph Byrd** (electronic music, electric harpsichord, organ, calliope, piano, vocals) **Gordon Marron** (electric violin, ring modulator, vocals) **Rand Forbes** (bass) **Craig Woodson** (electronic drums)
Country US

LEFT TO RIGHT, BACK ROW: BIRD, MOSKOWITZ, MARRON. LEFT TO RIGHT, FRONT ROW: FORBES, WOODSON, ED BOGAS (LYRICIST AND COMPOSER).

Kentucky-born Joseph Byrd played country music in his teens, joined a jazz band at the University of Arizona, and then immersed himself in the electronica of Stockhausen. Having spent a year studying for an MA in composition from Stanford in 1960, he headed for New York, where he worked with John Cage and became part of the city's experimental music scene, alongside La Monte Young, Terry Riley, Steve Reich and others. In 1963, he began dating Yonkers native Dorothy Moskowitz, a talented jazz pianist and singer who'd studied government at Barnard College, where she had indulged herself in musical activities.

Later that year, they both enrolled as postgraduates at UCLA. Moskowitz taught feminism, developed her singing abilities and studied Indian music, while Byrd studied for a doctorate in musicology and founded the New Music Workshop, for like-minded composers and players. Living in an early beachfront commune in Ocean Park (where their neighbors included future members of The Doors), they shared interests in radical politics and art, but their relationship ended in 1966, and Moskowitz returned to New York. In California, Byrd continued to mount performances, some of which, such as a Rachmaninoff recital featuring naked girls on bicycles, did not meet with approval from UCLA.

He was also a contributor the *LA Free Press*, and in the summer of 1967 persuaded its publisher, Art Kunkin, to front the money for what he has described as "an avant-garde political/musical rock group with the idea of combining electronic sound (not electronic music), musical/political radicalism and performance art." Moskowitz returned from New York to participate, and the other members were drawn from the New Music Workshop. According to a press release of the time, "Joe recruited circuit design scientist Richard Durrett, who built the band a daisy chain of miniaturized electronic music synthesizers, signal modifiers, and curious unnamed gadgets. Dorothy's powerful, breathtakingly controlled voice could be run through a similar system, and Joe on electronics could alternately double on electric harpsichord, organ or calliope. Thus armed, the band were in the unusual position of being able to draw upon unlimited musical and electronic resources in live performance, as well as in the recording studio."

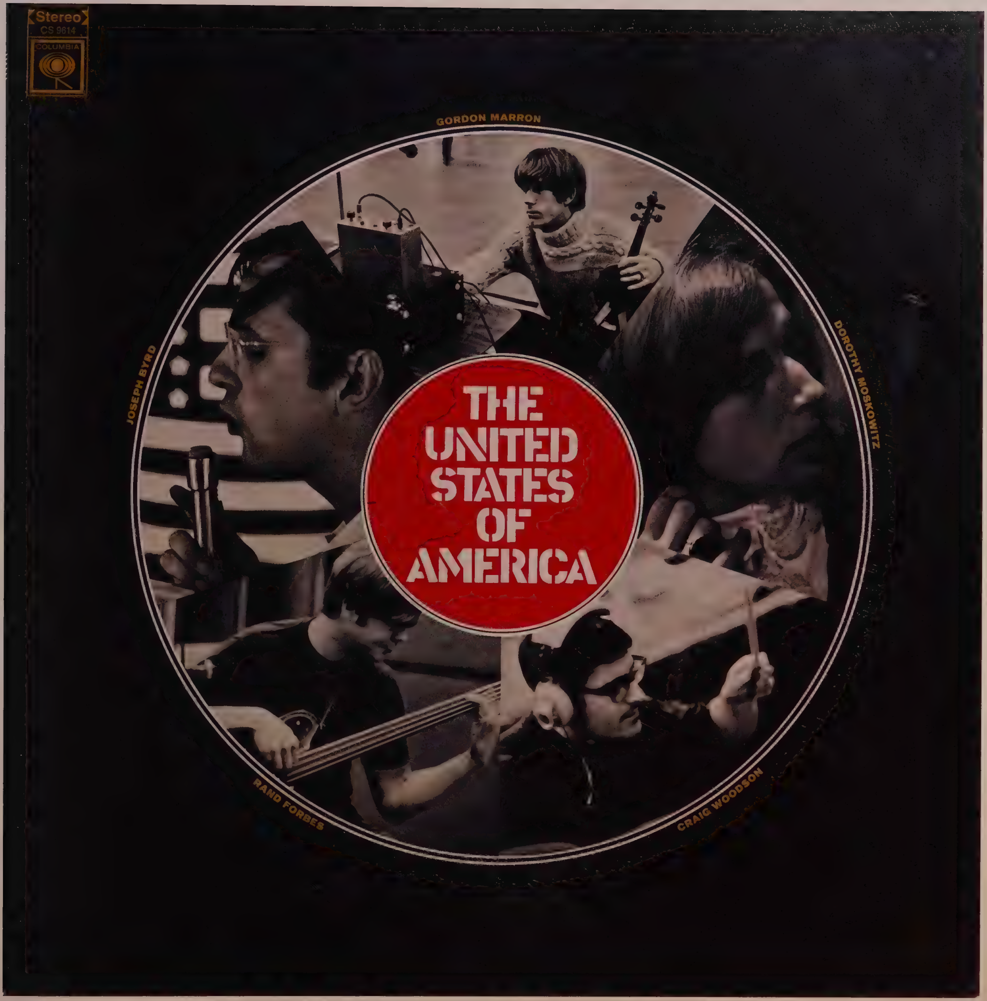
The choice of band name was deliberately provocative. For Moskowitz, "Using the full name of the country for something so common as a rock group was a way of expressing disdain for governmental policy. It was like hanging the flag upside down."

The material they devised used elements as diverse as minimalism and Balinese gamelan over an electronically manipulated rock 'n' roll framework. Reviewing an early show at The Ash Grove in late 1967, the *LA Free Press* remarked upon "the cascading mountains and cathedrals of their music, the melodic lines, the surrealism of the beeping synthesizer, the tight interplay of voices; the exchanged smiles, and everyone digging what the other plays," while a *Rolling Stone* reviewer called them "the only underground group I know of that reads its parts from a score when performing live."

That fall they were signed to Columbia through the efforts of Moskowitz's old friend David Rubinson, by then a hip producer who also worked with Moby Grape, Taj Mahal and The Chambers Brothers. But compressing all of their influences and interests onto one record was never going to be easy. "As a whole, the album does not have a coherent, unified vision," Moskowitz stated. "Joe had vision, but by hiring all these interesting people, it had to be diluted. Everybody had to have their say." Quite apart from the egos involved, the mechanics of recording the unpredictable electronic gadgets was fiendish. Rubinson: "All that synthesized stuff was painstakingly layered in, sound by sound, one oscillator at a time."

The finished album was thrillingly original, if uneven. Packaged in a plain brown outer bag that hinted at its subversive contents, the LP spans ethereal pop, driving rock 'n' roll and quirky commentary, with often cynical lyrics. It was well reviewed, with *Billboard* saying "the material covers today's scene with pointed and powerful commentary, and is complemented by a musical style that stretches the imagination," and *Cheetah* remarking that "their electronic equipment allows them to make an amazing variety of sonorities and textures, from hard rock to a sweet, heady wall of sound. The technical proficiency of the band is astounding."

They played a few concerts in early 1968, but after they'd spent up to four hours setting up their equipment, not every audience understood what they were trying to achieve. The dynamic in the band became strained, not least because everyone but Byrd and Moskowitz liked to perform stoned. Just after the album came out, the highly-strung Byrd had a fistfight with Marron backstage at the Fillmore East. More damagingly, he also fell out with Rubinson, who felt that following the low-selling LP, "they became less anarchistic and less different, and submitted material which was kind of ordinary." They therefore splintered, leaving behind one of the most original recordings of the era.


Stereo
CS 9814
COLUMBIA
GORDON MARRON
DOROTHY MOSKOWITZ
CRAIG WOODSON
RAND FORBES
JOSEPH BYRD
THE UNITED STATES OF AMERICA

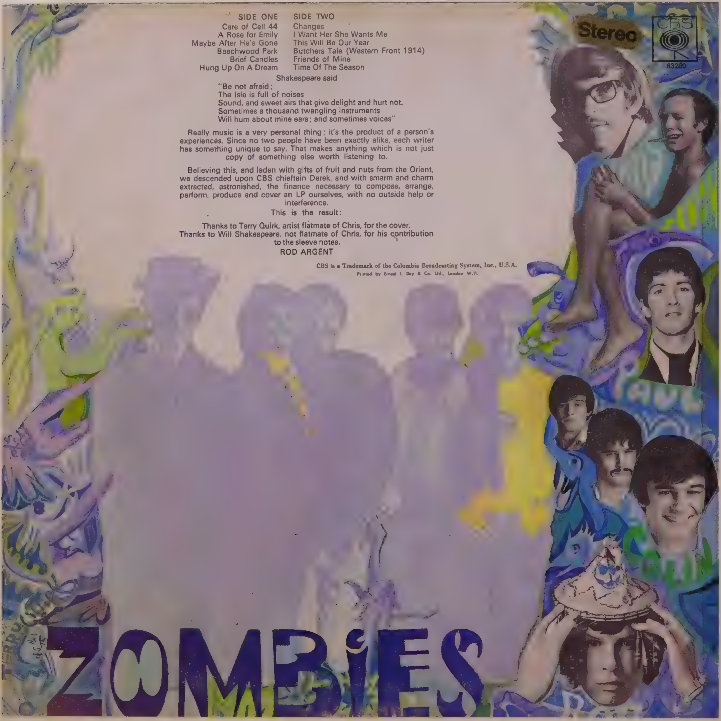
"The only underground group I know that reads its parts from a score when performing live." *ROLLING STONE*, 1967

THE ZOMBIES *Odessey and Oracle*

Released April 1968

Personnel **Colin Blunstone** (lead vocals) **Paul Atkinson** (guitar) **Rod Argent** (keyboards, vocals) **Chris White** (bass, vocals) **Hugh Grundy** (drums)

Country UK



SIDE ONE	SIDE TWO
Care of Cell 44	Changes
A Rose for Emily	I Want Her She Wants Me
Maybe After He's Gone	This Will Be Our Year
Beechwood Park	Butchers Tale (Western Front 1914)
Brief Candles	Friends of Mine
Hung Up On A Dream	Time Of The Season

Shakespeare said

"Be not afraid;
The Isle is full of noises
Sound, and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices"

Really music is a very personal thing; it's the product of a person's experiences. Since no two people have been exactly alike, each writer has something unique to say. That makes anything which is not just copy of something else worth listening to.

Believing this, and laden with gifts of fruit and nuts from the Orient, we descended upon CBS chieftain Derek, and with smarm and charm extracted, astronished, the finance necessary to compose, arrange, perform, produce and cover an LP ourselves, with no outside help or interference.

This is the result:

Thanks to Terry Quirk, artist flatmate of Chris, for the cover.
Thanks to Will Shakespeare, not flatmate of Chris, for his contribution to the sleeve notes.

ROD ARGENT

CBS is a Trademark of the Columbia Broadcasting System, Inc., U.S.A.
Printed by Ernest J. Day & Co. Ltd., London W.11.

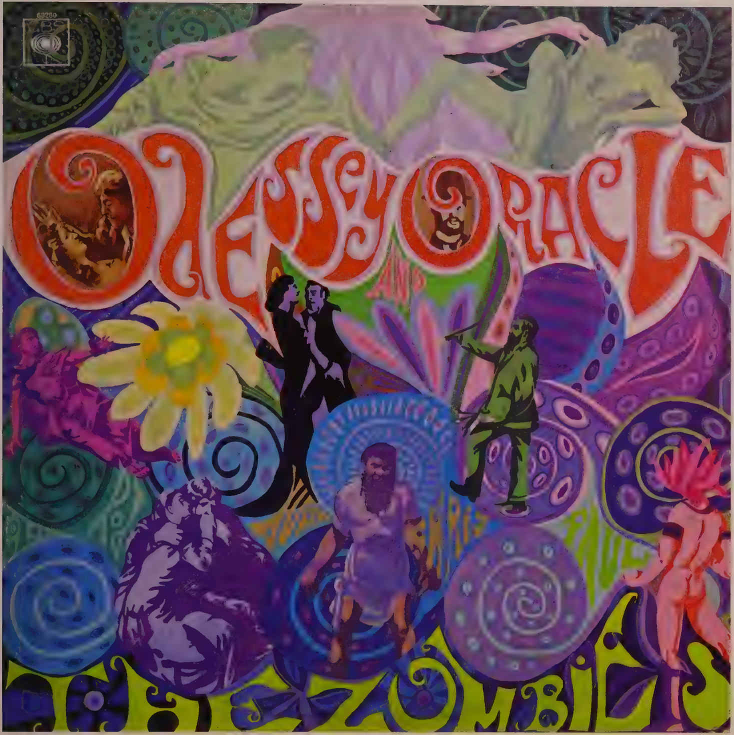
By the spring of 1967, the outlook was bleak for The Zombies. Their only UK top 40 hit had been well over two years earlier, the tours that had sustained them since were drying up, a recent visit to the Philippines had been a fiasco, and their label, Decca, had just dropped them. "*Odessey* emerged out of frustration," says Rod Argent. "The idea of splitting was in the air, and we wanted to make a record on our own terms first." For guitarist Paul Atkinson, "We had the idea, 'What the hell, we're gonna make some music to please ourselves before we break up'. It was kind of sad, but at the same time it was a relief."

They managed to get a deal with CBS and set about making one last album over the summer, with no advance and a meager £1,000 recording budget. "Rod and I were sharing a flat in North Finchley," says fellow songwriter Chris White, "and we worked very hard and closely to get the songs right." Inspired by the recent innovations by The Beatles and the Beach Boys, the group rehearsed the material to perfection in a village hall in Hertfordshire. "Our only audience was this old cleaning lady," remembers Colin Blunstone. "We were desperate for her to pass judgment, but all we ever got was the occasional suggestive smile!"

The Zombies were the first band into Abbey Road after the *Sgt. Pepper* sessions, and something of the Beatles' aura was in the air—but not dope smoke. "We weren't into drugs at all," states Blunstone, and White concurs. "Hugh was the only smoker in the band, and that was tobacco." Far from dropping acid and seeing what happened, the band was determined to take careful advantage of the technical innovations the Beatles had left behind. "It was very liberating," says Argent. "In particular we were able to record with two 8-tracks rigged together, which made a huge amount more possible. We were like kids in a sweetshop, really."

The backing tracks were quickly completed, upon which they added the spectacular harmonies that define the album. "We had to be pretty quick, though," Blunstone adds. "They were very strict about time at Abbey Road, and you couldn't run a minute over." Though the Mellotron, multi-tracked vocals and studio effects reflect the mood of the times, the LP is no hippie manifesto. "We certainly didn't see our music as 'psychedelic', just a continuation of what we'd been doing all along," continues Blunstone.

The record begins with "Care Of Cell 44," an upbeat love song addressed to a prisoner, and



encompasses the austere "A Rose For Emily," the joyous "Changes," the bleak "Butcher's Tale (Western Front 1914)" and eerie "Time of the Season." It favors keyboard over guitar, and its arrangements are refreshingly free of excess. "Good songs will always stand without heavy production and big arrangements," states Blunstone.

CBS, however, was underwhelmed and, having forced White and Argent to cough up for a stereo mix, didn't issue the LP until the following April, a month after the band had announced their split. "The title sounds pompous now," reflects Argent, "but our songs felt like little journeys and we felt like storytellers in a way. It had a ring to it, as well—but there's not too much to read into it." Given that it contains a spelling error, it seems that no one read it at all. "For years Rod and Chris maintained that it was an intentional pun on 'ode'," laughs Blunstone, "but recently they've broken down and admitted it was just a mistake by the artist, our friend Terry Quirk! What surprises me is that it got through without anyone noticing."

Reviews were positive—*Disc* praised its "creativity, originality, sensitivity and sheer dimension"—but it wasn't promoted and the customers stayed away. "The head of A&R at CBS told me it only sold 800 copies," sighs White. That, it seemed, was that, but a few months later Al Kooper was in town and happened to hear it. Returning to New York with a stack of copies, he insisted that it be given a chance in the US. Extracted as a 45, "Time Of The Season" unexpectedly sold a million. The Zombies refused to be resurrected, though. "We never toured the album," says White. "The impetus had gone, and we were all busy with other projects." They settled instead for the satisfaction of seeing their last gasp being posthumously acclaimed as a pop masterpiece.

"Our only audience was this old cleaning lady. We were desperate for her to pass judgement."
COLIN BLUNSTONE

ILL WIND *Flashes*

Released May 1968

Personnel **Connie Devanney** (vocals) **Ken Frankel** (lead guitar, banjo) **Richard Griggs** (rhythm guitar, vocals) **Carey Mann** (bass, vocals) **David Kinsman** (drums)

Country US

Ill Wind formed in 1965 at MIT in Cambridge, Massachusetts, when Ken Frankel met Carey Mann, and they decided to start a rock band. Multi-instrumentalist Frankel was only 23, but he'd been playing professionally for 7 years, including a stint in a bluegrass band with Jerry Garcia. At the time he met Mann, he was acting as accompanist for folk duo Norm & Judy, featuring Norm Gan and Judy Bradbury. A few months later Mann joined them on bass, and by 1966, fellow students Richard Griggs and Dave Kinsman were on board as rhythm guitarist and drummer. The nucleus of a rock band was there, as was an unconventional hippie attitude and dress sense.

Initially known as The Prophets, they renamed themselves after one of Frankel's songs and began to rehearse intensively. Live work was hard to come by, on account of their long hair and refusal to play cover versions, but they landed some gigs in teen dance halls in the summer of 1966, and the response was ecstatic. Times were changing, and suddenly Ill Wind's lengthy proto-psychedelic arrangements were in demand.

That fall Bradbury was replaced by the icy-voiced Conny Devanney, who was the wife of an MIT professor and had been singing in clubs for years. Their lineup was finalized, and gigs came in steadily. They proved particularly popular at Boston's leading psychedelic club, the Boston Tea Party, and in mid-1967 they laid down various tracks at Capitol Records in New York, produced by Dick Weissman (a former member of The Journeymen, alongside John Phillips and Scott McKenzie). On the strength of these, the label offered a contract, but it was withdrawn following a drugs bust. Instead, they signed to the William Morris Talent Agency, and continued to gig widely, including a period spent playing in California.

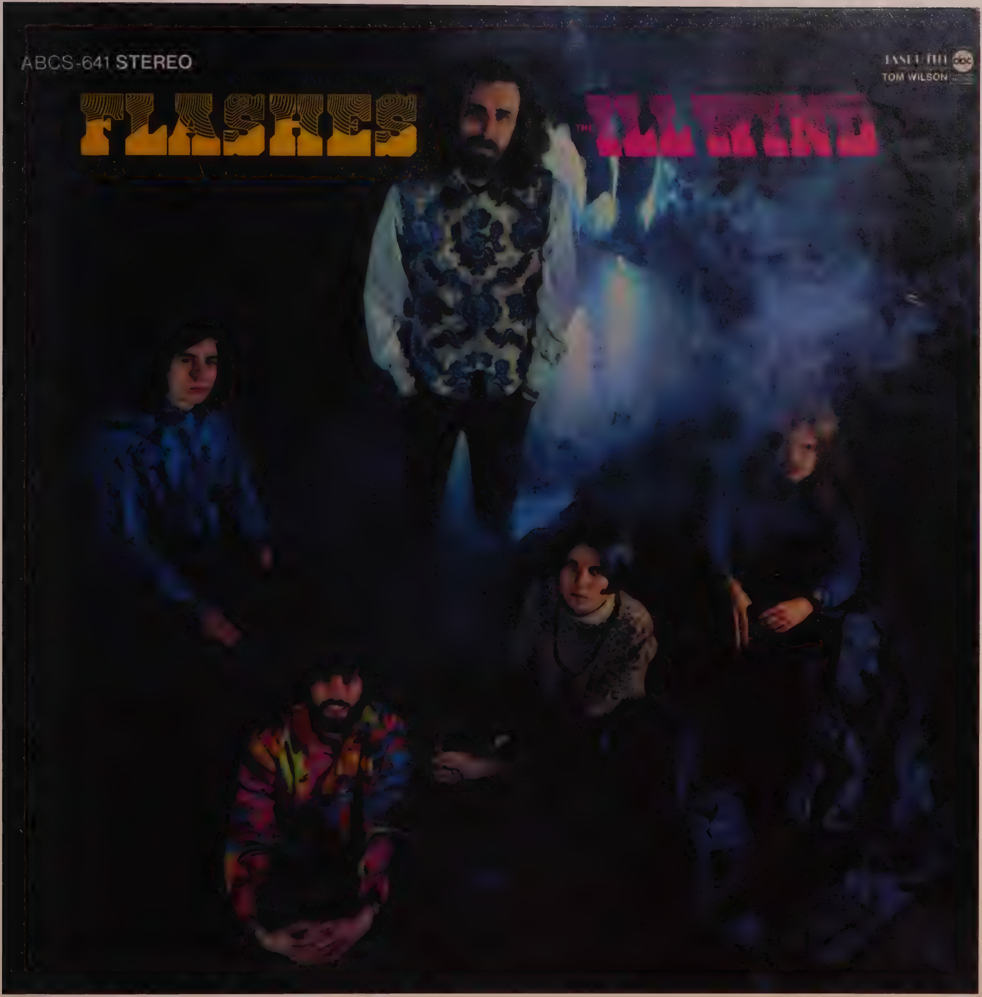
Eventually, their demos reached the ears of Tom Wilson, who'd produced Bob Dylan, Simon & Garfunkel, The Velvet Underground, The Mothers Of Invention and others. He was in the process of setting up his own production company, Rasputin, and had a deal to release the albums he came up with on ABC. He signed Ill Wind, and in February 1968, they found themselves in another NY studio.

The future looked bright, but the quintet was soon disillusioned. Wilson's approach was perfunctory, and he seemed more interested in the telephone or newspaper than their music. The band was excluded from mixing sessions, meaning that the finished LP didn't sound how they'd envisioned, but it features some of the best psychedelic recordings of the era. Of particular note are the mesmerizing "My Dark World," with a stunning fuzz bass solo from Mann, and extended "People Of The Night," with a superb, raga-influenced guitar solo by Ken Frankel is one '60s rock's finest.

When the LP appeared in May, they found that a tacky photo had been used on the cover instead of the vivid collage they'd submitted, and the photos on the back cover were printed so dark that they looked like black rectangles. More seriously, all 10,000 discs suffered from a flaw whereby their driving rendition of "High Flying Bird" had a sound drop, followed by an ending phrase repeated three times. A further 2000 copies were pressed without the fault, but the damage had been done. Following the ill-judged "Bosstown" hype of that spring, the music press had their knives out for Boston bands, and *Flashes* was barely circulated.

The band focused on live work instead, with support slots for The Who, Fleetwood Mac, The Byrds, Moby Grape, Van Morrison and many others, as well as a memorable night spent backing Chuck Berry.

In late 1968, Mann decided to leave. His stunned bandmates recruited Michael Walsh, with whom they made a number of home demos, although no further studio recordings resulted and they split the following year. Ironically, *Down Beat* chose that moment to review the album, calling them "a remarkably fresh, inventive group who are attempting to get something original and serious going."


ABCS-641 STEREO
FLASHES
THE ILL WIND
TOM WILSON
abc

"...a remarkably fresh, inventive group who are attempting to get something original and serious going." *DOWN BEAT*, 1968

SMALL FACES *Ogdens' Nut Gone Flake*

Released May 1968
Personnel **Steve Marriott** (vocals, guitar, bass, harmonica, keyboards) **Ronnie Lane** (vocals, bass, guitar) **Ian McLagan** (vocals, keyboards, guitar, bass) **Kenney Jones** (drums) **Stanley Unwin** (narration)
Country UK

Small Faces had several major hits in 1965 and 1966, but were barely paid for them, and came to resent being treated like puppets. They decided to move to Andrew Oldham's Immediate label in early 1967 with the promise of creative freedom for the first time. They virtually took up residence at Olympic Studios in Barnes, in close collaboration with engineer Glyn Johns (who'd recently completed work on The Stones' grueling *Satanic Majesties* sessions).

In January 1968, the band toured Australia and New Zealand with The Who—a fraught experience that confirmed their dislike of playing the pop game. "We've been all through that phony scene of being the 'Four Little Mods' for the public," Steve Marriott grumbled to the *NME* that month. "We'd turn up for a TV show and they would say, 'Where are all these trendy clothes you're supposed to wear?' We were just four ordinary geezers having to pretend we were pop stars. Now we've stopped pretending anything."

After the tour they resumed work at Olympic, taping several muscular, hard-rocking songs, permeated with an infectiously stoned vibe. These included the anthemic ballad "Afterglow" (boasting one of Marriott's greatest ever vocals), the tough-edged knees-up "Rene" (McLagan: "We were rocking so hard at the end of the song, I ruptured myself"), and the rousing "Song Of A Baker," the powerful sound of which conceals surprisingly tender lyrics. "Lazy Sunday," meanwhile, was a cheery homage to the many neighbors who had complained about Marriott's partying over the years and climbed to #2 in April.

For side two, the band dreamed up a surreal suite, to be entitled "Happiness Stan." To develop the idea, Oldham dispatched the quartet on a boating holiday on the Thames that spring. "During the day, we'd jump from boat to boat, roll a doozie, moor the boats and play for a while, recording a taste of an idea and then carrying on down the river," McLagan wrote in his autobiography. "It was very relaxing, and although it was very casual, we actually got a lot of work done."

Like The Pretty Things' *S.F. Sorrow* and The Who's *Tommy*, the plot of "Happiness Stan"—something about a boy trying to find the missing half of the moon with the aid of a magic insect and a hermit—is unintelligible, although the music combines whimsy with impressive ambition. They asked Spike Milligan to narrate it, but the comic Stanley Unwin ultimately did the honors, opening with the question: "Are you all sitty comftybold two-square on your botty?" The band were helpless with laughter as he taped his contributions, but they become tedious upon repeated listening. Yet the music shines through, with highlights such as catchy "Hungry Intruder" and trippy "The Journey."

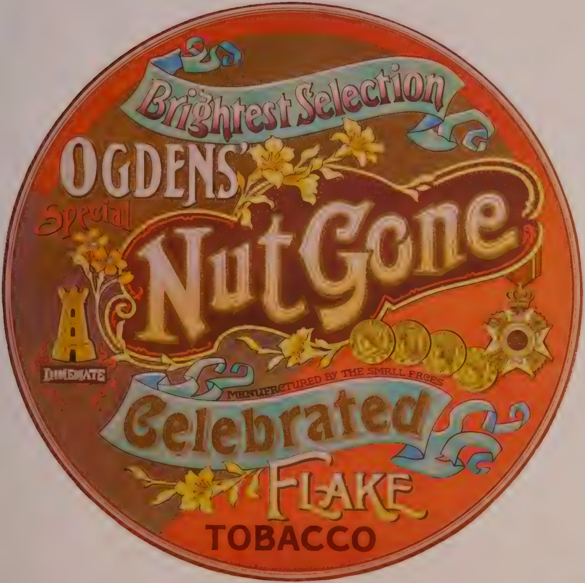
Enjoying unlimited studio time to play with, the band added much in the way of technical trickery, as well as string arrangements. "When we go into a studio now, we don't have to worry about wasting half an hour, and we recorded some of the tracks on *Ogdens'* perhaps ten times," Jones told the *NME* at the time. "You just keep improving, and sometimes you take half of one song and join it with half of another."

With the album in the can, Lane suggested they package it in a can, an idea that evolved into its innovative circular design. The title plays on the tobacco brand Ogden's Nut Brown Flake, reflecting the fact that the band's nuts were usually gone during the sessions. "I'm very proud of it, and the other Small Faces are too," Marriott told *Melody Maker* upon its release in late May. Reviewers were impressed. "Not only is the music superlative throughout, the record also has one of the most awesome covers ever seen," *Disc and Music Echo* raved. *International Times* cautioned: "The more stoned you are, the better you can understand it."

Propelled by its unorthodox artwork and controversy over ads Oldham had placed that parodied the Lord's Prayer, the album shot to #1 in the UK charts, where it spent six weeks. "Really, this album is just the beginning of things," Jones informed the *NME* in July. "We're now free to do just what we want, and Ronnie and Steve are into different things. We are not going to make the mistake of getting in one bag and getting stuck there."

Unfortunately, however, it soon became apparent that Immediate's finances were perilous, and the band barely benefited from the project, to their disgust. Adding to their woes was the fact that the album was impossible to recreate live (though they did mime to it on the BBC's *Colour Me Pop* program).

The relative failure of their next single, "The Universal," contributed to Marriott's growing frustration, and after a final gig on New Year's Eve, he told his bandmates he was quitting to form Humble Pie. "We looked at each other in silence—there was nothing to say," wrote McLagan. "Happy New Year and fuck you, Steve."


Brightest Selection
OGDENS'
Special
Nut Gone
DUNEMATE
MANUFACTURED BY THE SMALL FACES
Celebrated
FLAKE
TOBACCO

"We were rocking so hard at the end of the song, I ruptured myself." IAN McLAGAN

THE WEST COAST POP ART EXPERIMENTAL BAND

Vol. III—A Child's Guide to Good and Evil

Released May 1968
Personnel **Bob Markley** (vocals, percussion) **Ron Morgan** (guitar) **Shaun Harris** (vocals, bass) **Jim Gordon** (drums)
Country US

The epitome of a cult band, this Californian outfit was formed by teenage brothers Shaun and Danny Harris with their friend Michael Lloyd, who'd already played in several bands by the time he left Beverly Hills High in 1964, aged 14. Using the Harris family's tape recorder, the trio made some rudimentary recordings in Lloyd's bedroom during the course of 1965.

In September, music biz hustler Kim Fowley, a friend of Lloyd's, introduced them to Bob Markley, an older trust fund beneficiary from Texas. Born in 1935, he'd tried TV presenting, acting, motor racing, and even issued two flop 45s. By the time he met Lloyd and the Harris brothers, he was hanging around in Hollywood, and the trio played at an end end-of-tour party for The Yardbirds at his house. He made them a proposal: he would join on tambourine and vocals, and in return underwrite the cost of equipment and publicity. They agreed, and The West Coast Pop Art Experimental Band was born—a cumbersome name that reflected Markley's desire to be hip.

Reviving the Fifo label, on which Markley had issued a few singles earlier in the decade, he pressed the band's crude but charming demo recordings on an LP, called *Volume 1*. Released in a tiny run in early 1966, it's comfortably the premier US psychedelic vinyl rarity of the era, with one copy having changed hands for $18,000.

Over 1966, the band played at hip nightspot the Other Place, where their sparkling music (Markley's mike had no power supply) and light show attracted a cool crowd. On September 17, they cemented their own cool credentials by playing with The Mothers Of Invention at LA's Shrine Exposition Hall, and soon afterwards signed to Frank Sinatra's Reprise label. What the naïve youngsters did not know was that wily law graduate Markley had copyrighted their name and placed all their publishing with a company he controlled.

Their first LP proper, *Part One*, was issued in February 1967. A blend of sparkling pop and Markley-influenced weirdness, it has a youthful energy and could conceivably have been a hit. Sick of Markley, Lloyd departed in early 1967, to be replaced by guitarist Ron Morgan. The band performed around California, including a remarkable bill alongside The Yardbirds, Captain Beefheart, Moby Grape and The Strawberry Alarm Clock at the Santa Monica Civic Auditorium in July.

Their next LP, *Volume Two*, came in November. More experimental, it is tuneful and distinctive, and includes their best-known song, "Smell Of Incense." By then, the band was a dictatorship led by Markley, who neither sang nor played an instrument, but still stamped his bizarre personality all over the record. In the absence of a permanent rhythm section, live work was hard to find, and press interest was negligible. Reprise permitted them to record a third album, and the magnificent *Volume III—A Child's Guide to Good and Evil* duly appeared in May 1968.

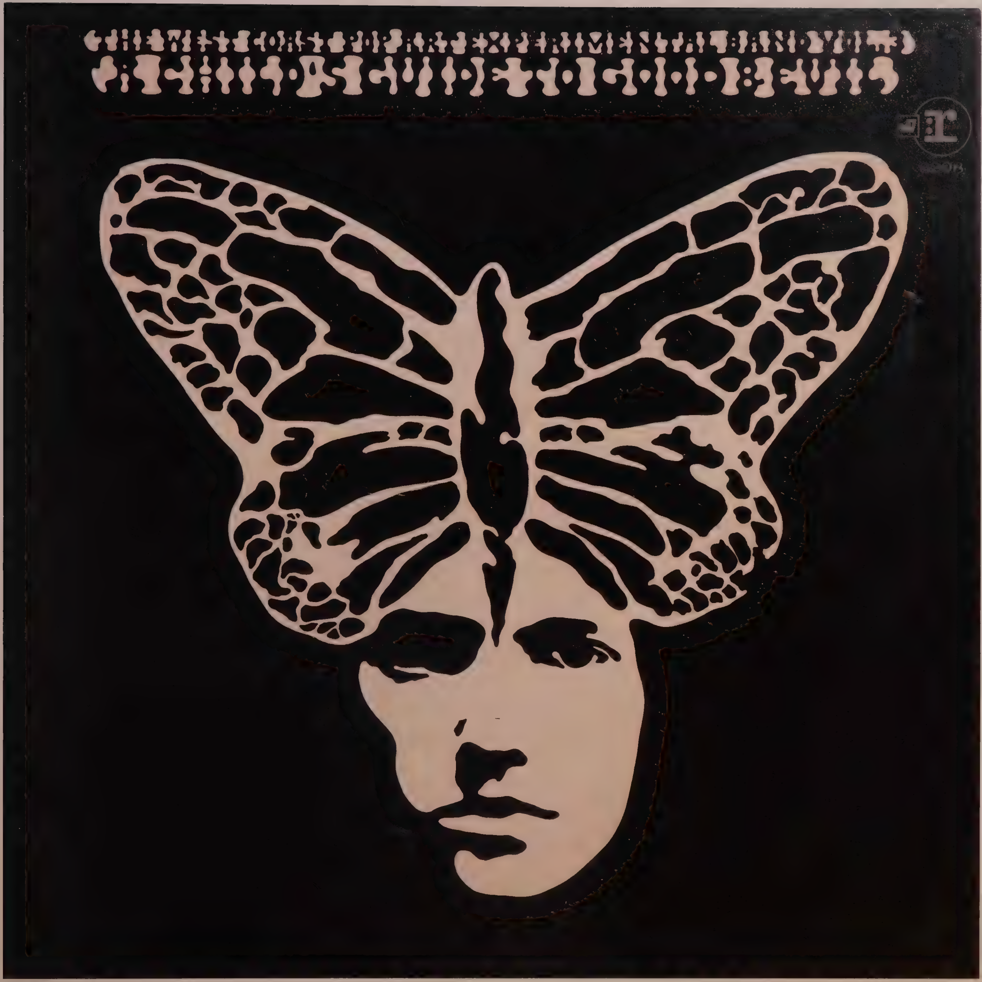
Their most consistent LP, it spans bluesy rock, fuzzy country, hard psych, dreamy folk and straight pop, all filtered through Markley's distinctively weird prism. His preoccupation with underage girls is evident in the opening track "Eighteen Is Over The Hill."

"The lyrical content is so meaningful and gets in so deep that we are treading the fine line of perfect taste," Markley stated in an interview.

The musicianship throughout is excellent, with creative guitar parts from Morgan, and their self-indulgent tendency is largely absent, other than a when they present a minute's silence entitled "Anniversary Of World War III." It appeared in a stunning sleeve, but low sales saw the band part company with Reprise.

By the time the LP was recorded, Danny Harris had all but left, and after its release, the band splintered. Markley reassembled them for two further LPs (*Where's My Daddy?* in 1969 and *Markley: A Group* in 1970), both of which bombed. He then became a recluse and died,in 2003. He had dominated the band and changed their direction. Without him their records would certainly have been less bizarre and compelling. Unsurprisingly, his former bandmates remain frustrated. As Shaun Harris has put it: "When you look at bands like Buffalo Springfield, who had record companies who were involved in their careers and had direction, they were making musical statements instead of having this nut with a fascination for hustling underage girls.... I wish we had got a record deal without him."

STEREO RSLP 6298
WEST COAST POP ART EXPERIMENTAL BAND VOL. III.
A CHILD'S GUIDE TO GOOD & EVIL
SIDE ONE:
SIDE TWO


THE WEST COAST POP ART EXPERIMENTAL BAND VOL 3
A CHILD'S GUIDE TO GOOD AND EVIL

"The lyrical content is so meaningful and gets in so deep that we are treading the fine line of perfect taste." BOB MARKLEY

THE STRAWBERRY ALARM CLOCK

Wake Up… It's Tomorrow

Released June 1968

Personnel **Mark Weitz** (vocals, keyboards) **Ed King** (lead guitar, vocals) **Lee Freeman** (rhythm guitar, sitar, vocals) **George Bunnell** (bass, vocals) **Randy Seol** (drums, percussion, vibes, marimbas)

Country US

The seeds of this soft-psych band lay in two other Los Angeles bands, Thee Sixpence and Waterfyrd Traene, which amalgamated in early 1967. Having settled upon the absurd moniker with which they found fame, their debut single, "Incense & Peppermints," appeared in May, with a lead vocal by Greg Munford, a 16-year-old friend who wasn't a band member. When it appeared, King and Weitz were dismayed to see their names removed from the writing credits but were powerless to do anything about it.

Their first album, also called *Incense & Peppermints*, was recorded that summer and showcased their dreamy, mildly exotic, organ-heavy sound. It was issued in September, and to promote it, they toured with the Beach Boys, who indoctrinated them into the ways of transcendental meditation and Buffalo Springfield. At the end of November, "Incense & Peppermints" unexpectedly hit #1 in the US for a week, selling a million copies. The band found themselves in a maelstrom of interviews, TV appearances and gigs, at which they would be carried onstage on exotic carpets. They shared bills with Jefferson Airplane, Love, The Doors, Jimi Hendrix and many others, and at the climax of one show with The Who and Herman's Hermits at the Anaheim Convention Center in 1967, Randy Seol created the illusion of playing bongos with his hands on fire, courtesy of gas jets hidden up his sleeves.

At the height of their success in December, another 45, "Tomorrow," was rushed out. It climbed to a disappointing #23 in January 1968, by which time they were making their classic second album. Uni Records had put them into a larger studio (TTG Recording Studios) with a bigger budget, which allowed them to experiment and polish their arrangements as they worked. Live experience had made them tighter and more confident and, though guitarist Ed King has stated that the material was almost entirely devised in the studio, it fitted together beautifully.

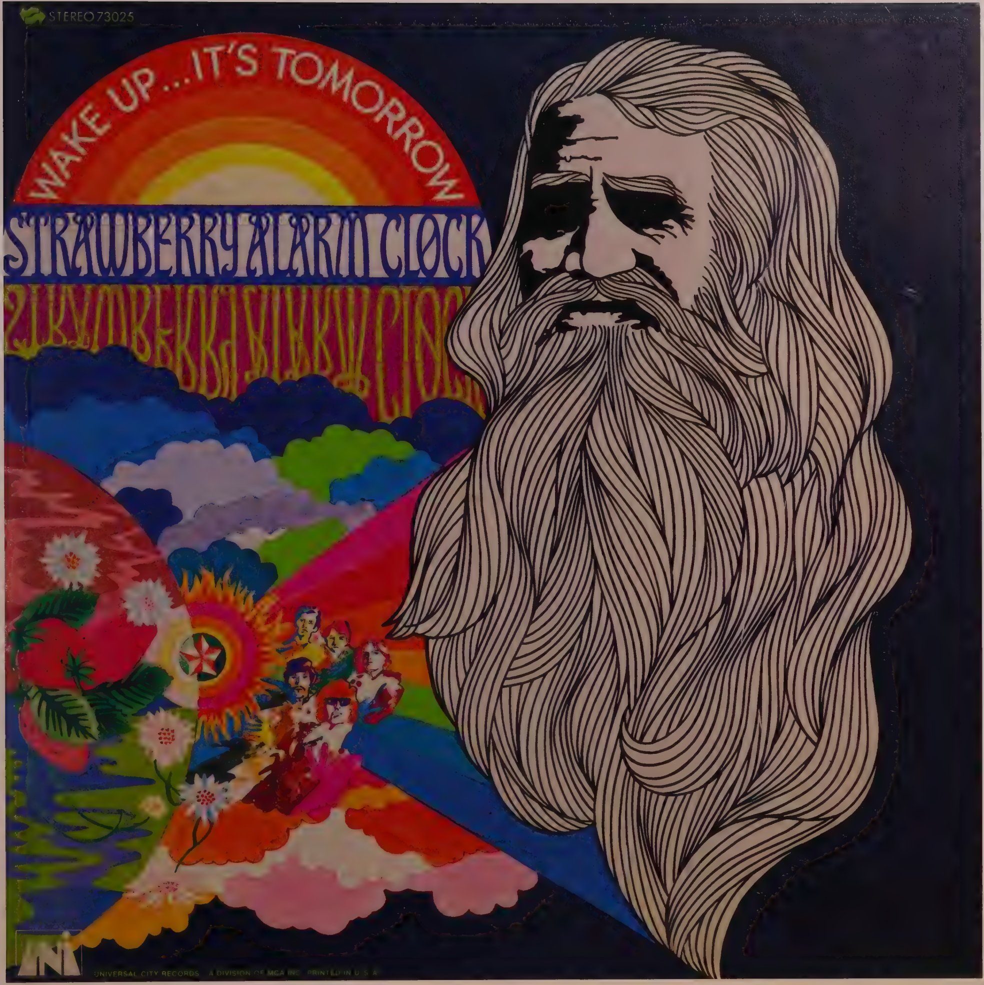
With assistance from a much older vocal coach named Howard Davis (whose ominous speaking voice can be heard on the bizarre opening track, "Nightmare Of Percussion"), *Wake Up… It's Tomorrow* features a much richer and more sophisticated vocal blend than their earlier recordings. Though they were hampered by the interference of their managers and their label in the creative process, the entirely self-penned music they recorded is a seamless blend of beguiling melodies, mellow guitar tones and sweet vocal harmonies, with vibraphones, sitar and fuzz guitar floating in and out of the mix.

The songs' sugary exteriors frequently conceal a dark center, and there's a distinctively oddball sensibility at work throughout, as a glance at the song titles will attest: "They Saw The Fat One Coming" is a beautiful ballad with a perfect solo from the rubicund King, though the title in fact refers to outside writer Roy Freeman; "Curse Of The Witches" is a bizarre occult tale with a strikingly dramatic opening; and "Black Butter" is a three-part suite with fine guitar leads, sitar, organ and trippy studio effects. In fact, the latter was inspired by a rancid pat that King and Freeman found in their fridge upon returning from weeks on tour.

Two songs from the sessions, "Sit With The Guru" and "Pretty Song From Psych-Out," were issued as a 45 in March. Melodic, catchy and dreamy, the disc inexplicably only reached #65, despite the band appearing in the popular *Psych-Out* movie. Shortly after its release, as they toured and awaited the release of *Wake Up… It's Tomorrow*, they were busted in a motel in Peoria, Illinois, an incident that ultimately cost them a number of important concert and TV bookings.

Wake Up… It's Tomorrow finally appeared in June. For *Go* magazine, "this long-awaited second album shows how advanced and creative the SAC are, both musically and lyrically. Side two, especially, offers provocative excitement from first cut to last. All instrumentation was done solely by the band, which serves as another testament to their musicianship and creativity." *Billboard*, meanwhile, said it was "full of smooth, flowing harmony and terrific instrumental backgrounds. Compelling without gimmicks or psychedelics." Shockingly, however, it failed to chart at all.

The band felt it had been released too late and that Uni had not provided the necessary promotional support and distribution. They also felt it was hindered by their manager, Bill Holmes', controlling attitude and the fact that the "Tomorrow" single had been issued long before its parent album was ready. In addition, it may be that their gimmicky name and #1 hit had made many possible fans write their music off as teenybopper fare. "We were pressurized to keep duplicating the success of 'Incense & Peppermints'," Bunnell has since stated. "Bill Holmes was largely responsible for our problems, but Uni Records made things even worse because they didn't like our songs. They complained that our lyrics were too psychedelic and our music wasn't commercial enough." Either way, the commercial failure of *Wake Up… It's Tomorrow* left a sour taste in their mouths, and though they continued to record with varying personnel until 1970, they would never regain the same creative heights.


STEREO 73025
WAKE UP...IT'S TOMORROW
STRAWBERRY ALARM CLOCK
STRAWBERRY ALARM CLOCK
UNIVERSAL CITY RECORDS A DIVISION OF MCA INC. PRINTED IN U.S.A.

“They complained that our lyrics were too psychedelic and our music wasn’t commercial enough.” GEORGE BUNNELL

FAIRPORT CONVENTION

Fairport Convention

Released June 1968

Personnel Judy Dyble (lead vocals, autoharp, recorder, piano) **Ian MacDonald** (lead vocals, Jew's harp) **Richard Thompson** (lead guitar, mandolin, vocals) **Simon Nicol** (rhythm guitar, vocals) **Ashley "Tyger" Hutchings** (bass, jug) **Martin Lamble** (drums, violin)

Country UK

Side One
1. TIME WILL SHOW THE WISER
Emmitt Rhodes
2. I DON'T KNOW WHERE I STAND
Joni Mitchell
3. IF (STOMP)
Ian MacDonald/
Richard Thompson
4. DECAMERON
Paul Ghosh/Andrew Horvitch/
Richard Thompson
5. JACK O'DIAMONDS
Bob Dylan/Ben Carruthers
6. PORTFOLIO
Judy Dyble/Tyger Hutchings
Side Two
1. CHELSEA MORNING
Joni Mitchell
2. SUN SHADE
Paul Ghosh/Andrew Horvitch/
Richard Thompson
3. THE LOBSTER
George Painter/
Tyger Hutchings/
Richard Thompson
4. IT'S ALRIGHT MA, IT'S ONLY WITCHCRAFT
Tyger Hutchings/
Richard Thompson
5. ONE SURE THING
Harvey Brooks/Jim Glover
6. M1 BREAKDOWN
Tyger Hutchings/Simon Nicol
Ian MacDonald lead vocals, jews harp
Judy Dyble lead vocals, electric & acoustic autoharps, recorder, piano
Richard Thompson vocals, lead electric & acoustic guitars, mandolin
Simon Nicol vocals, electric 12- & 6-string & acoustic guitars, banjo, violin
Tyger Hutchings bass guitar, jug
Martin Lamble percussion, violin
Recorded at Sound Techniques, London
Engineer John Wood
Photograph Donald Silverstein
Sleeve design Osiris (Visions) Ltd.
Produced by Joe Boyd & Tod Lloyd
Witchseason Productions Ltd., London
polydor
Stereo 583 035

This precocious outfit came together in North London in spring 1967, after Simon Nicol and Tyger Hutchings played a one-off gig together at the Muswell Hill Methodist Youth Club, as The Ethnic Shuffle Orchestra. This brought them to the attention of guitarist Richard Thompson and drummer Shaun Frater. Naming themselves after Nicol's former family home, where they convened for rehearsals, on May 27 they put on a so-called "Mass Conversion To The Fairport Convention" in the local St. Michael's Church Hall, focusing on covers of material by The Byrds and Love. In the sparse audience was aspiring drummer Martin Lamble, who told them after the show that he could do better than Frater. He was recruited, as was Thompson's girlfriend, singer Judy Dyble.

They were uninterested in drugs and hippie philosophy but shared an intense enthusiasm for West Coast music. By the summer, they were playing at West End clubs such as at The Electric Garden, Happening 44 and The Speakeasy, where Thompson's fluent playing impressed other guitarists—not least Jimi Hendrix, who jammed with them on a couple of occasions. Thompson recalled in 2015, "It became kind of obvious that since The Beatles changed the paradigm, if you were going to be a band that was taken seriously, you had to be writing your own material."

They began to include their own numbers alongside their beloved West Coast covers. On July 28, they performed at the UFO club, whose cofounder, Joe Boyd, wrote in his autobiography: "Towards the end of their set I winced as they took up the challenge of Butterfield's 'East-West.' But when Richard Thompson embarked on his version of the Bloomfield guitar solo, I was stunned. This 17-year-old was extraordinary! After their set, I stormed into the dressing room and offered them a deal." Boyd had already produced records for The Incredible String Band and Pink Floyd, and once they had tightened up their material, he took them into Sound Techniques in Chelsea to make some

"After their set, I stormed into the dressing room and offered them a deal." JOE BOYD

FAIRPORT CONVENTION
Polydor

demos. He suggested they add singer Ian MacDonald, a former professional soccer player from Scunthorpe. Now a sextet, they issued a debut 45 in February 1968, pairing the 1930s chestnut "If I Had A Ribbon Bow" with their own "If (Stomp)."

Though the single bombed, they proceeded to record an album at Sound Techniques in March. "I remember being amazed at how time flew when we were in there—whole days and nights just seemed to disappear," says Dyble. "We hadn't any experience with tape machines at all, so a whole recording studio was daunting to some (me!), and a whole new playground for others (Simon!). There was a fantastic, very expensive cream cake shop next door, I remember that all right…"

Opening with a fiery cover of The Merry-Go-Round's US 45 "Time Will Show The Wiser," the West Coast influences are clear, not least in their fine covers of two Joni Mitchell songs, "Chelsea Morning" and "I Don't Know Where I Stand," neither of which she had released at the time. There are two fine tracks penned by Thompson with his schoolfriends Paul Ghosh and Andy Horvitch, the laid-back "Sun Shade" and stately "Decameron" (concerning heroin addiction), an eerie rendition of "One Sure Thing" and the hard-rocking "It's Alright Ma, It's Only Witchcraft," penned by Thompson and Hutchings.

The album neatly captures their wide-ranging material, humor and musical finesse, with their vocal blend and guitar parts making for a distinctive sound. It was released to warm reviews in June. "Every track is nicely contrasted and balanced with its neighbor," enthused *Record Mirror*, while *International Times* hailed them as "one of the best groups in the country." Nonetheless, with the album awaiting release in May, the tough decision was taken to remove Dyble, owing to reservations about the strength of her voice. Her replacement was Sandy Denny, with whom they took a less psychedelic/West Coast direction making their debut an anomaly in their long discography.

10 GREAT EUROPEAN PSYCHEDELIC SINGLES

While the vast majority of '60s psychedelia emanated from the UK and the US, a few adventurous European bands tuned in and turned on, too. Here are ten of the best 45s that resulted.

ADJÉÈF!
THE POET
HIS GIRL(S) HIS FRIEND(S) AND THE REST OF THE WORLD(S)
ACTION
AC 1003
IEKK! I'M A.... FREAK

ADJÉÈF THE POET
"Iekk! I'm A Freak/Squafreckleman Comes Back"
(Holland, January 1967)
Behind this romantic pseudonym was one Ad Visser, a Dutchman who presented his own radio show in the late '60s ("Superclean Dream Machine"), as well as Holland's top pop show, *TopPop*. Credited not only to Adjeef, but also to "His Girl(s), His Friend(s) and the Rest Of The World," his 45 is a crazed one-off that shows a strong debt to The Mothers Of Invention – although Frank Zappa steered clear of lyrics about "mushrooms growing in your brain." It was only issued in Holland, and very few copies have survived. Visser later wrote science fiction and created New Age synth music, and is still active in the Dutch media.

YOUNG FLOWERS
"Like Birds/City Of Friends"
(Denmark, September 1967)
Formed in Copenhagen in the summer of 1967, this power trio initially centered on the trippy guitar work of Jens Henrik Dahl, who presumably drew inspiration from Jimi Hendrix. Their debut 45 appeared in September and is a wild piece of acid rock. The A-side sets their gritty, sound to birdsong, while the B-side is more languid, featuring further lysergic soloing. Following the disc's release, Dahl jumped ship, upon which his bandmates continued with another fine guitarist, Peer Frost.

MEMBERS BLUES BAND
"One Night/P.S. Elic"
(Sweden, 1968)
This Stockholm band's sole release features an uninteresting Elvis cover on the A-side, but the flip is a different beast altogether, combining backwards cymbals, understated trippy guitar and muttered vocals to create an adictively hypnotic psychedelic groove. The single was pressed in tiny numbers on the obscure Danish label Jacks Beat and it did little for the band, who split in March 1968. The band's singer Karl-Erik Jansson and drummer Uffe Åhman then formed a group called Zoom, with whom they performed backup to a renowned striptease artiste named Gunilla.

LIKE BIRDS
CITY OF FRIENDS
YOUNG FLOWERS
SONET T 7252

SWEDISH BAND BABY GRANDMOTHERS.

BABY GRANDMOTHERS
"Somebody Keeps Calling My Name/Being Is More Than Life"
(Sweden, May 1968)

This improvisational trio found renown on Stockholm's underground scene and acted as house band at the Filips club, where many visiting stars performed. They supported Jimi Hendrix in Sweden in January 1968 and taped their sole 45 that March. A raw offering, it presents their distinctive sound over two lengthy cuts, with remarkable guitar playing by Kenny Håkansson. The disc appeared on the tiny Finnish label Forward in an edition of just 300 copies, of which few seem to have survived. Later lineups of the band made recordings that have since surfaced, and performed in the Swedish cast of *Hair*.

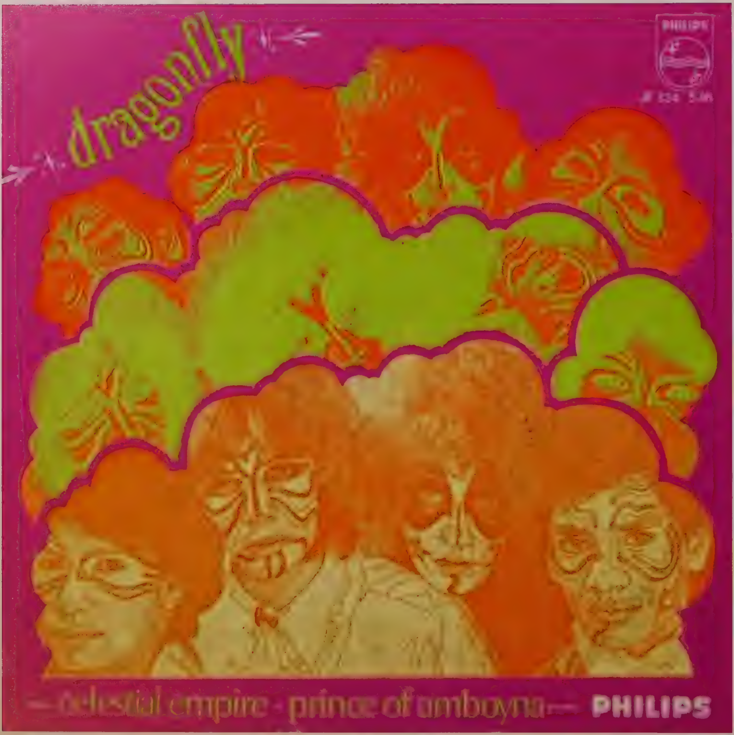
SOUND OF IMKER
"Train Of Doomsday/See Those Girls"
(Holland, 1968)

This frantic quartet was led by brothers Remco and Robert Imker, whose hometown was Assen, in the north of Holland. A local farmer was obliged to move his cattle when they rehearsed, so distressing did they find their racket. Their sole recording, made in 1967, is one of the most vicious discs of the decade. Indeed, so noncommercial did their label, Philips, deem it, that they declined to distribute it. Instead, they gave the entire pressing to the band, who used most of them as frisbees. They continued to play live, recreating open-heart surgery onstage with blood and meat from slaughterhouses. As Remco said in 2000: "A gig by Sound of Imker meant chaos, booze and blood."

NOVAK'S KAPELLE
"Doing That Rhythm Thing/Hypodermic Needle"
(Austria, 1968)

Formed by drummer Erwin Novak in Vienna 1967, this quartet was renowned for their wild live shows. Their debut single has a tough, muscular sound, and plenty of fuzzed-up, Hendrix-style guitar from Helge Thor. Its B-side appears to celebrate a morphine high—an extraordinary subject for a song at the time. Amazingly, footage survives of them miming the song on the Austrian TV show *Countdown* in February 1969, but it did little for it commercially. A second single followed that year, but a planned

BELOW LEFT: DUTCH BAND DRAGONFLY PREEMPTED KISS WITH FACE PAINT.


dragonfly
PHILIPS
celestial empire · prince of amboyna
PHILIPS

album didn't get beyond the promo stage in April 1971. A later incarnation of the band took a punk direction, and earned some notoriety for featuring naked and overweight women on their *Naked* LP in 1978.

DRAGONFLY
"Celestial Empire/Prince Of Amboyna"
(Holland, September 1968)
Formed in Flushing as Beat Five in 1965, this quartet featured singer John Caljouw and Indonesian-born guitar ace Rudy de Queljoe. They stood out on the teeming Dutch scene in 1967 by painting their faces for live performances, and recorded their remarkable debut 45 at the end of the year. Touching on folk, jazz and acid rock, it didn't sell well upon release in January 1968. Thereafter, they played numerous gigs, including a support slot for Pink Floyd in February, and issued their second and final disc in September. The A-side is a fast-moving rocker with prominent bass and fuzzy leads, while the B-side is more reflective, with a superb trippy guitar solo. Unfortunately, it flopped too, and the band fell apart soon afterwards.

THE PETARDS
"Misty Island/Tartarex"
(Germany, April 1969)
Alongside The Lords and The Rattles, The Petards were the most popular homegrown band in 1960s Germany. Formed in 1966, and led by brothers Klaus and Horst Ebert, they toured the country vigorously and issued a string of singles and LPs. For students of psychedelia, this is their finest moment, combining a flower power pop A-side and a gritty acid-rock B-side, with a notable distorted guitar solo from Klaus. It appeared in the UK, where it failed to become a hit. Subsequently the band cranked out cash-in LPs and singles under pseudonyms including Zonk and Flitter Mouse, before splitting in September 1972.

DOC'DAÏL
"Sad Harold/Aere Perennius"
(France, 1969)
Led by singer Joseph "Ticky" Holgado (later a celebrated actor) and overseen by Bee Gees manager Robert Stigwood, this short-lived

RIGHT: FRENCH GROUP DOCDAIL BORROWED ANCIENT ROMAN LYRICS. BELOW: IT TOOK FOUR DECADES FOR THE PETARDS' RECORDINGS TO BE HEARD IN FULL.I

DOCDAIL
SAD HAROLD · AERE PERENNIUS
AZ

Toulouse quintet managed three 45s. Dominated by the distorted guitars of Bernard Fenigstein and Christian Grégoire, their debut is the epitome of heavy psychedelic rock. The A-side is sleazy blues with screeching guitar leads, while the B-side, penned by bassist Simon Boissezon, is a deadly jam with a brief Latin incantation and takes its name from the poet Horace's statement "*Exegi monumentum aere perennius*" ("I have built a monument more permanent than bronze").

LES GOTHS
"I Remember/Turn Over"
(France, 1969)
This formidable trio came together as quartet Les Welkins in Gisors, Normandy in 1965. By 1967, they were a three-piece, comprising Italian-born brothers Gino and Bruno Frascone (who played guitar and drums respectively) and bassist Bernard Faucher. Floored by a Jimi Hendrix gig in Paris that October, they began playing a wild brand of rock 'n' roll, reminiscent of Cream and Blue Cheer. Two remarkable 45s appeared in 1969, their second and final effort pairing a woozy blues number with a wild, phasing-drenched rocker. They split soon afterwards, and over 40 years would pass before their recordings would be released in full.

15 206 A
LIBERTY
Misty Island · Tartarex
The Petards

SILVER APPLES *Silver Apples*

Released June 1968
Personnel Simeon Coxe (vocals, electronics, recorder) Danny Taylor (drums)
Country US

Simeon Coxe III was born in Tennessee in 1938, and grew up in New Orleans. He traveled around the States as a painter before winding up in mid-'60s Connecticut, playing in proto-psychedelic band The Random Concept. When that folded he joined The Overland Stage Electric Band, a covers unit featuring drummer Danny Taylor, who had played with the young Jimi Hendrix. They gigged around New York's East Village for much of 1967 but, upset by Coxe's growing interest in oscillators, all members except Taylor had departed by the end of the year.

The duo decided to continue as Silver Apples (after a line in W. B. Yeats' "Song Of Wandering Aengus"), with Coxe playing "the Simeon"—a contraption consisting of what a contemporary press release called "nine audio oscillators piled on top of each other, and eighty-six manual controls to control lead, rhythm and bass pulses with hands, feet and elbows." Taylor, meanwhile, played two tuned drum kits. Their manager, former insurance agent Barry Bryant, persuaded the Kapp label to sign them early in 1968, and their first album was recorded in April.

Made on a single 4-track machine in Kapp's tiny in-house studio, with minimal help from engineers, it is a pioneering classic of electronic rock, featuring winsome melodies, with words by poets Stanley Warren and Eileen Lewellen, undercut by bleeps, pulses, whistles, static and random radio noise, all bound together by hypnotic drumming. Though broadly comparable to contemporary recordings by The United States Of America and Fifty Foot Hose, its nine tracks still sound unique.

The LP appeared in June, in a striking foil sleeve with a large poster included, and *Billboard* memorably called it "a high-strung barrage of oscillations, vibrations and impulses that sound like the mating calls of two IBM® machines." A press launch was held on a silver-painted New York rooftop, but though the album charted briefly at US #193, it didn't make stars of the duo. They did, however, begin to perform live, though getting the Simeon in and out of venues was an ordeal.

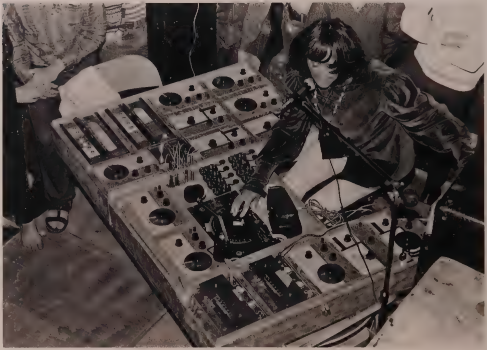
According to Lillian Roxon's *Rock Encyclopedia*, "They made their debut in mid-1968 at Mickey Ruskin's super-hip restaurant, Max's Kansas City, Dan Taylor pounding away while Simeon played an odd electronic instrument that sounds like four or more instruments at once, which he made himself and which he calls a Simeon. The sounds are ear-shattering—some tunes, some not. Is this the music of the future?"

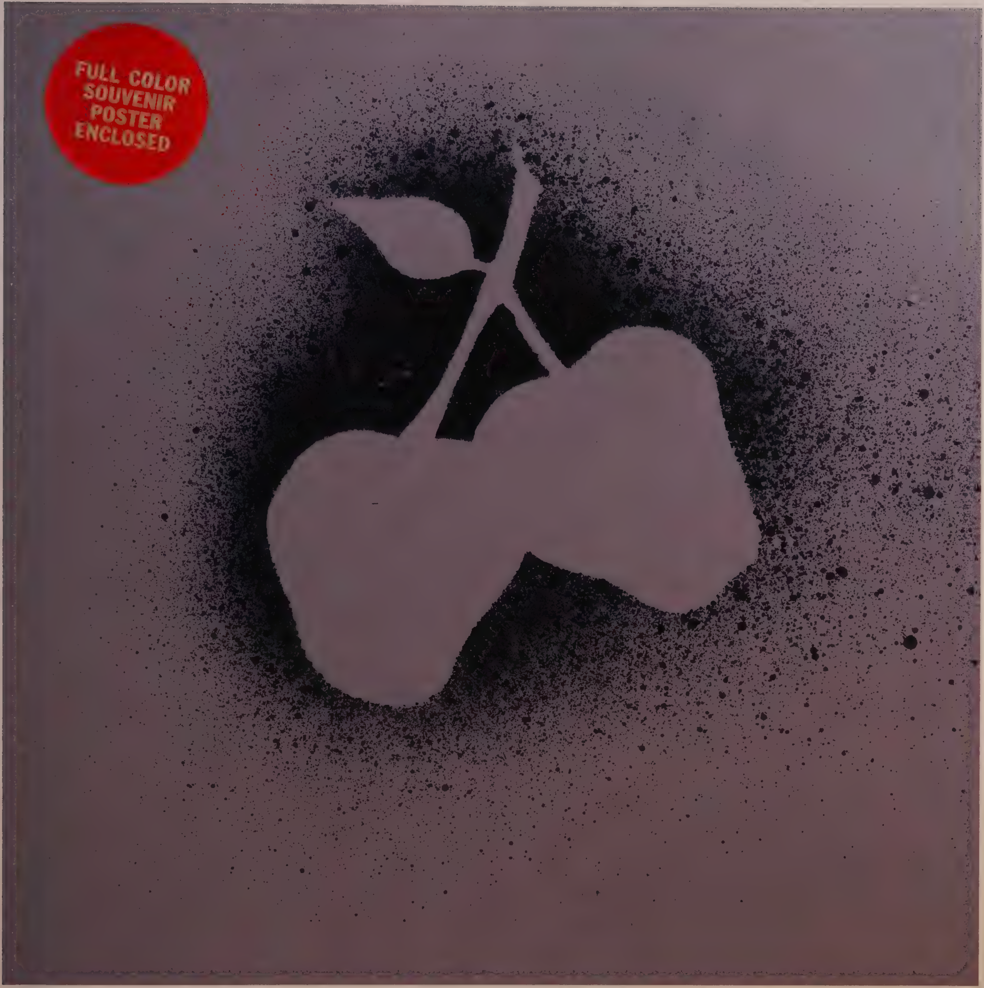
Following a grueling coast-to-coast tour that included a prestigious gig at the Fillmore West and hanging out at Andy Warhol's Factory, they recorded their second album in Los Angeles that fall. Rawer and more despairing than their debut, albeit retaining a strong pop sensibility, *Contact* was released in November 1968, a mere five months after its predecessor. *Stereo Review* was not impressed, commenting "you can't listen to Silver Apples without experiencing an overwhelming impulse to break the record into several thousand pieces."

More alarmingly, Pan-Am took issue with its sleeve, which showed the duo posing in the cockpit of one of their jets with drug paraphernalia. Distribution and promotion were halted, and the album was stillborn. The duo persisted, however, and played the most memorable gig of their career in July 1969, when New York's mayor John Lindsay invited them to perform in Central Park as Apollo 11 landed on the moon. The event was covered by *Rolling Stone*, who described Simeon as "the leading exponent of hippy technology."

Such coverage was of little use in the face of their label's inertia, though. A third album was recorded at NYC's Record Plant (with encouragement from Jimi Hendrix), but it never appeared, and debts meant that their equipment was impounded. Having composed and played the music for an avant-garde theatre production entitled *Cockstrong*, Silver Apples split in the summer of 1970, too worn down by poverty to continue. In the mid-'90s, however, learning with astonishment of the interest their music had generated in the intervening decades, Coxe and Taylor reunited for some rapturously received shows and further recordings.

SIMEON COX OPERATING "THE SIMEON," 1968.




FULL COLOR
SOUVENIR
POSTER
ENCLOSED

"The sounds are ear-shattering—some tunes, some not. Is this the music of the future?" LILLIAN ROXON'S *ROCK ENCYCLOPEDIA*

OS MUTANTES *Os Mutantes*

Released June 1968
Personnel Rita Lee (vocals, recorder, autoharp, percussion) **Sérgio Dias Baptista** (vocals, guitar) **Arnaldo Baptista** (vocals, keyboards, bass)
Country Brazil

Its name might have evoked images of balmy beaches, carnivals and bossa nova but, in the late '60s Brazil was a repressive military dictatorship. As of 1967, the so-called "Tropicália" movement, a colorful, subversive, left-wing blend of literature, art, theatre and music, defined the countercultural zeitgeist. Musically, elements of rock 'n' roll were combined with traditional styles to create an exhilarating new blend. The leading performers were solo artists, but the São Paulo trio Os Mutantes were a notable exception.

Brazilians Sérgio and Arnaldo Baptista were the sons of a poet father and pianist mother, while the pure-voiced Rita Lee was half American and half Italian, and had formed a vocal group at school. She met the brothers at a school-promoted music festival in 1964, and having gone through various lineups, by 1966 they had become a trio, naming themselves after a science fiction novel entitled *O Império dos Mutantes*. That October, they joined the cast of pop singer Ronnie Von's TV show, performing esoteric renditions of pop hits and even Mozart and Bach.

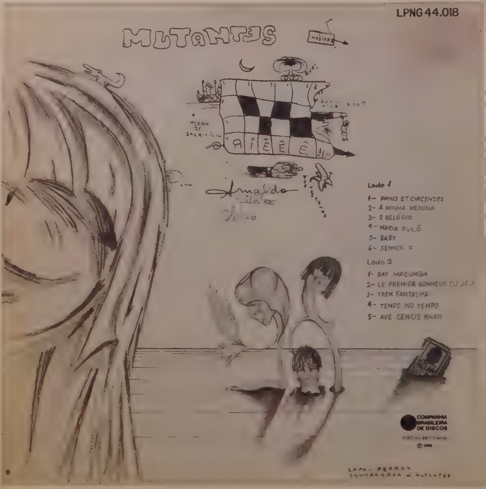
Having attracted the attention of the leading arranger Rogério Duprat, in 1967 they collaborated with the songwriter Gilberto Gil, with whom they recorded a couple of songs and appeared at several song festivals, a major part of Brazilian musical culture at the time. Their outlandish clothing—they tended to perform in fancy dress—and transgressive musical style earned them as much opprobrium as applause. They even shocked audiences at these staid events by playing electric guitars. Lee has described the public's reaction to them as "A mix of surprise, indignation, excitement, and lots of tomatoes!"

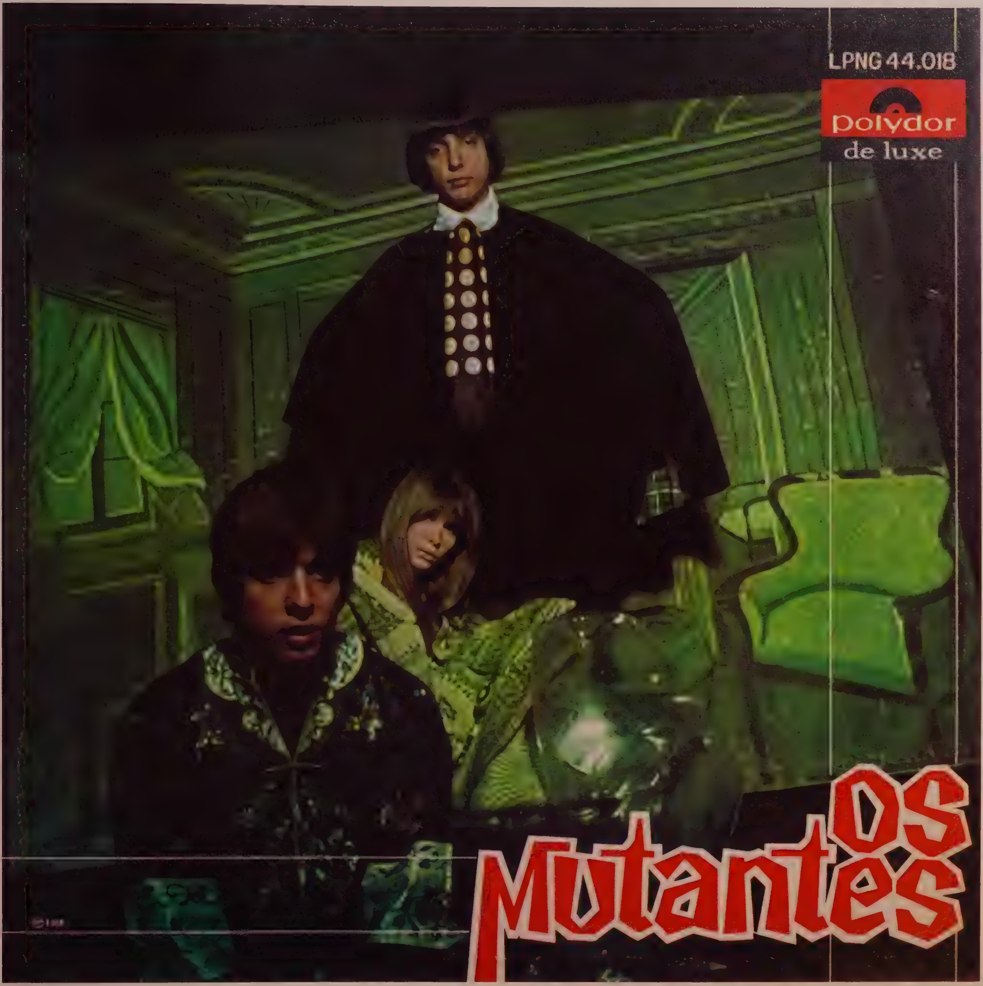
Towards the end of 1967 they signed to Polydor Records, and spent two months gleefully concocting their debut album. An audacious mixture of conventional Brazilian sounds and modern arrangements and effects, it begins with a blast of the opening theme to *Reporter Esso*, a popular radio and TV show of the time, sponsored by the gas station chain. Mischievously, Os Mutantes then recorded a series of ads for the company's rival, Shell.

The album is both bracingly experimental and classically melodic, spanning the anarchic opener "Panis et Circensis" ("Bread and Circuses," penned by Gil and Veloso); the ethereally beautiful "Le Premier Bonheur du Jour" ("The First Happiness Of The Day," originally recorded by Françoise Hardy); the catchy, fuzz-driven "A Minha Menina" ("My Girl," by Jorge Ben, who only just wrote it for them in time); the catchy, deranged "Bat Macumba" (the title seemingly refers both to black magic and Batman); the good-timey "Senhor F," featuring the Baptistas' mother on piano; and the restless closer "Ave Genghis Khan" which features their father César singing opera, backwards. The album has fun with the listener, snatches of speech, sound effects and manipulated tape peppering the arrangements that mock and celebrate their country's musical heritage.

Instrumentally, the trio were greatly assisted by the efforts of the oldest Baptista brother, Cláudio César, whose contraptions became a vital part of their sound. "When we heard the reverse tapes on Beatles songs, we didn't know what the hell that was," commented Sergio in 2009. "The closest thing we could get to the sound of the hi-hat reversed was an insecticide pump, so we used that. We had pedals that did not exist elsewhere; three of them were basically our creation, and I had a sewing machine thing that would blow up every thirty seconds. There was nothing in Brazil, not even strings. We had to buy steel to make strings. There were so many things you had to build, so that became a part of us." Or, as Lee has put it: "Trying to compensate for technological shortcomings with creativity is one of the reasons why Os Mutantes were always light years ahead of their time."

The album came out in June 1968 and sold a respectable 10,000 copies. The following month saw the release of the multi-artist collaboration *Tropicalia ou Panis et Circencis*, which acted as a virtual manifesto for Tropicália, eventually leading to jail and exile for some of its leading practitioners. Prominent in its artwork and contents were Os Mutantes, who went on to record several more LPs. As producer Manoel Baernbein reflected in 2015, "Os Mutantes helped me advance my ideas. My job was to organize the chaos—but it wasn't chaos, because they knew exactly what they wanted. I wasn't teaching them; quite the opposite. It is I who learned from Os Mutantes."

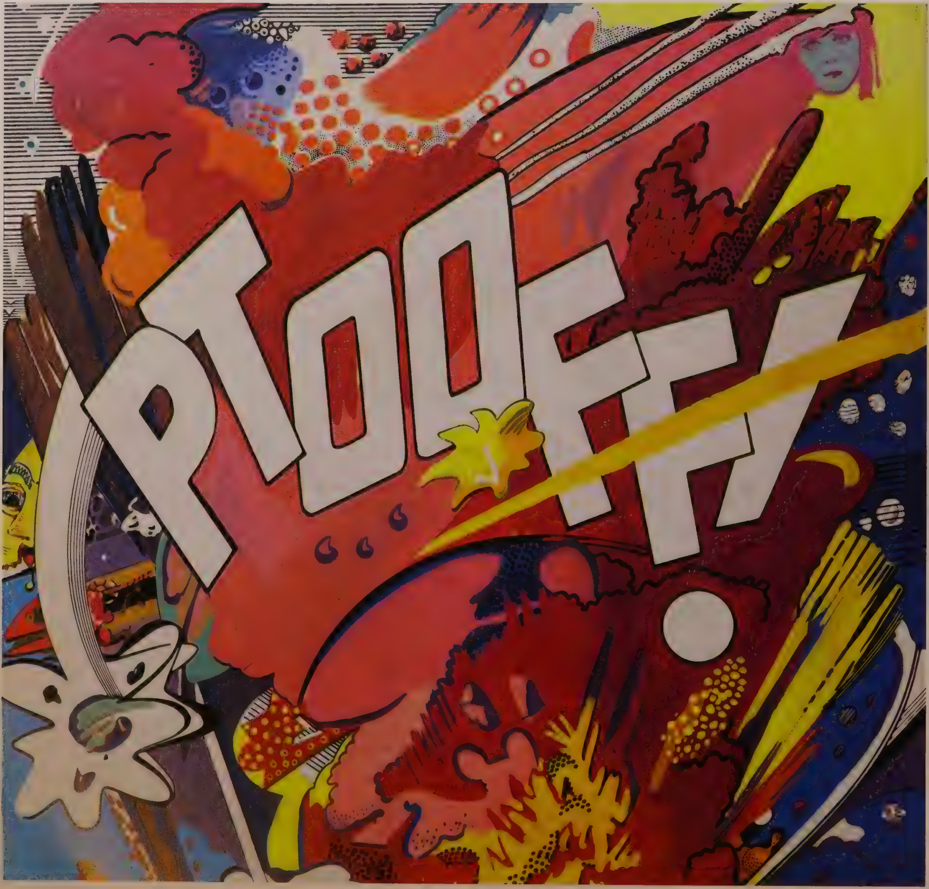



LPNG 44.018
polydor
de luxe
Os Mutantes

“When we heard the reverse tapes on Beatles songs, we didn’t know what the hell that was.” SERGIO DIAS BAPTISTA

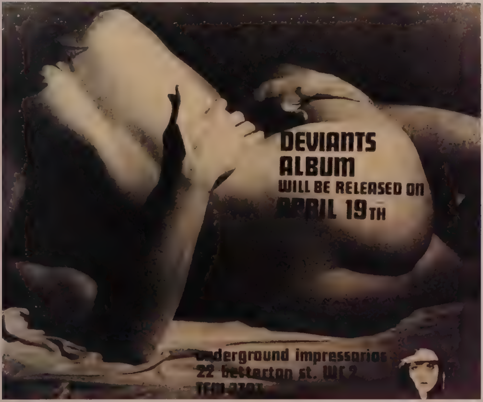
THE DEVIANTS *Ptooff!*

Released June 1968
Personnel **Mick Farren** (lead vocals, piano) **Sid Bishop** (guitar, sitar) **Cord Rees** (bass, classical guitar, vocals) **Russell Hunter** (drums, vocals)
Country UK



“They were cacophonous and sloppy, but half the place was tripped out anyway!” JEFF DEXTER

PRESS ADVERTISEMENT FOR THE NEW LP GAVE AN OPTIMISTIC RELEASE DATE.



Led by the extravagantly-afro'd Mick Farren, a native of Cheltenham who'd come to London to study at St Martin's School of Art in 1966, the Social Deviants coalesced in the city's seedy East End in early 1967. Influenced by New York's anarchic Fugs, their intention was not to preach peace and love, but to shock and stir up trouble, espousing unorthodox politics and values that would reflect the unrest in Britain's urban sprawl.

"We'd all started with such high hopes, way before 1967 (the roots of the underground went back to 1963 or so)," according to the late Farren. "Things had gone from there—a gathering storm, if you like. But the so-called underground was never all that realistic for most people. 'Psychedelia' was really a commercial construct—bells, beads and kaftans sold well, and the hippie message was packaged up on hits by The Flowerpot Men, Scott Mackenzie and others. The reality was that the police were frisking you on your doorstep and Mick Jagger went to jail."

The original lineup comprised Farren on vocals, Clive Muldoon on guitar, Pete Munro or Mac McLennan on bass, and Russell Hunter on drums, though Muldoon and the Canadian Munro were soon replaced by Ian 'Sid' Bishop and Cord Rees. Another key figure was Alex Stowell, responsible for their eccentric light show, operated from the stage alongside the musicians. With a stable lineup, they shortened their name to The Deviants and began their assault on the UK's flourishing underground scene in mid-1967. They quickly became a fixture at most of the city's psychedelic dungeons and hippie happenings, with Farren acting as doorman at UFO before the band scored a Saturday night residency at another club night, Happening 44 (located in a strip club on Soho's Gerrard Street).

In August, they performed at underground DJ Jeff Dexter's 21st birthday party at Tiles nightclub. "They were cacophonous and sloppy, but half the place was tripped out anyway!" Dexter recalls. "Mick always wanted to be Elvis, and would secretly have died to be a pop star. He loved basic rock 'n' roll, so The Deviants sounded a lot like the punk bands that came along years later."

Farren was closely involved with Britain's leading underground newspaper, *International Times*, which was partly backed by a wealthy young man named Nigel Samuel. When no major labels showed interest in the shambolic Deviants, he was prevailed upon to fund their album. The sessions took place at Sound Techniques in Chelsea in late 1967, with the mysterious Jonathan Webber (who also oversaw the brilliant Tintern Abbey 45) in the producer's chair. Rees departed before it was finished, and was replaced by Farren's flatmate Duncan Sanderson. *Ptooff!* was strongly influenced by Frank Zappa, though it's musically far less sophisticated. The music is uncomplicated, veering between fuzzy rock and hippie ballads, with plenty of period flourishes such as over-the-top fuzz guitar, sitar, and ranting lyrics, but it stands as a fascinating period piece.

Following numerous delays that were faithfully chronicled in *International Times*, the album finally appeared in June 1968, available via mail order at £2 a copy. Packaged in one of the most elaborate sleeves of the era—a garish pop art creation that unfolds into a giant six-panelled poster—it included sleeve notes by Barry Miles and John Peel. According to the former, it emanated "from the depths of London's secret underground headquarters… a 20th century Bohemia, illicitly recorded, furtively edited at great cost to one and all, deviously distributed and designed," while the latter remarked "on this LP there is little that is not good, much that is excellent, and the occasional flash of brilliance." *Disc and Music Echo* concurred, calling it "free, alive, funny, freaky music." *Top Pops* felt "the guitar work is way-out, the whole sound eerie, but it is all somewhat spoilt by bad sound balance," while *Record Mirror* discerned "pretentious lyrics, primitive excitement and that doesn't-quite-make-it sound that our acidy groups tend to get." Nonetheless, it has been estimated that a respectable 8,000 copies changed hands.

By the time it appeared, however, it was already dated. "A lot of the optimism was gone," Farren reflected. "People who'd taken LSD expected some great change to happen, but it did bad things in the long run—Syd Barrett went mad, for a start. People went back to drinking. 1968 was a bad year in many ways—Vietnam, the Paris riots, Czechoslovakia, the Tet Offensive, Chicago, Nixon, you name it—and the violence that had always been beneath the surface (mods versus rockers, etc) became more palpable. People began to realize that society at large didn't want to change. Also, the flower power gold rush was over; the hustlers were gone, and it was time for hard digging by the real hippies. Trench warfare, you might call it!"

THE STEVE MILLER BAND

Children of the Future

Released June 1968
Personnel **Steve Miller** (lead vocals, guitar, harmonica) **Boz Scaggs** (guitar, vocals) **Lonnie Turner** (bass) **Jim Peterman** (keyboards) **Tim Davis** (drums, vocals)
Country US

CLOCKWISE FROM THE TOP: TIM DAVIS, JIM PETERMAN, LONNIE TURNER, STEVE MILLER, BOZZ SCAGGS.

Steve Miller was born in Wisconsin in 1943 but raised in Texas. His father was a pathologist and jazz/blues enthusiast, among whose friends were Les Paul, Mary Ford and T-Bone Walker—all of whom inspired and encouraged the budding guitarist. Having briefly attended university back in Wisconsin, and spent a semester in Copenhagen, in 1965 he dropped out and moved to Chicago to play the blues. Before long he was gigging alongside Muddy Waters, Howlin' Wolf, Magic Sam and others. "He was doing things nobody else was doing then—at least, not in the Midwest," bandmate Jim Peterman said in 1968. "He played so intensely.... He was really good."

Eventually he formed the Goldberg-Miller Blues Band with organist Barry Goldberg, playing a residency in New York and issuing a 45 before heading back to Texas with a view to finishing college. Disillusioned by campus life and sharing living space with burglars, in late 1966 he drove to San Francisco in a VW bus. Enthused by the city's musical energy, he resolved to form The Steve Miller Blues Band, and before long they were cranking out a distinctive brand of acid-tinged blues-rock in the city's leading ballrooms. They performed at the Monterey Festival on Saturday, June 17, 1967, and a fortnight later backed Chuck Berry at the Fillmore (a show that was released a few months later), as well as contributing three superb tracks to the soundtrack of the B-movie *Revolution*.

In the fall of 1967, Miller's friend from childhood, Boz Scaggs, replaced Cooke, who'd had one personality clash too many with Miller. "I was living in Stockholm when I received a message from Steve asking if I'd like to go back to the States and join what he then called The Steve Miller Blues Band," Scaggs said in 2001, but he was far from enthusiastic. "He'd just lost his rhythm guitarist, and wanted me to play rhythm guitar and do some singing. I was actually quite dubious, but he sent me over some money and a round-trip return ticket, so I knew that I had nothing to lose."

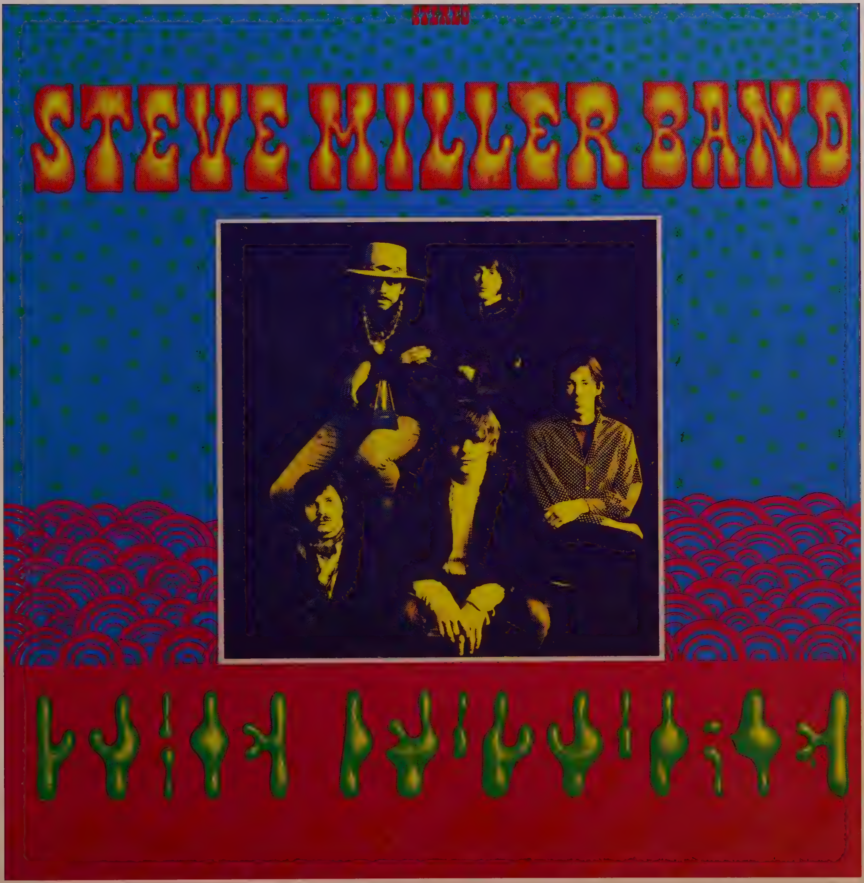
The band wisely took their time during the signing goldrush that characterized the first flush of the San Francisco craze. Then, towards the end of 1967, their manager Harvey Kornspan negotiated them a huge contract ($750,000 over five years) with Capitol Records. They decided to travel to London to record their debut album, which was made at Olympic Studios with renowned engineer Glyn Johns (assisted by his brother, Andy) at the control desk.

Children of the Future was taped over several weeks from February 1968 (with Joe Cocker in the studio next door) and is a deftly balanced amalgam of Miller's blues and pop inclinations, with a hefty amount of studio trickery thrown in. "Steve was already working with pre-recorded sound tapes and electronic music in October/November 1967, and was listening to Stockhausen, John Cage and The Beatles," Peterman recalled. "The rest of the band wasn't really in to it."

It opens with a brief instrumental cacophony, swiftly overtaken by the sweetly melodic title track. Very much a product of its time (as song titles like "The Beauty Of Time Is That It's Snowing" attests), the ensuing suite—especially the "In My First Mind" section—incorporates phasing, sound effects, Mellotron, multi-tracked vocals and more. Side two is bluesier and closer to their live sound, with their own compositions (notably "Baby's Callin' Me Home" and the punchy "Steppin' Stone," both by Scaggs, and Miller's "Roll With It," with a searing acid guitar solo) sitting comfortably alongside a superb, languid rendition of Big Bill Broonzy's "Key To The Highway."

Unfortunately, plans to promote the band via live gigs in the UK were abruptly canceled following a drug bust at their pad in Chelsea, and they returned to the US as soon as the sessions were complete. Upon the LP's release in June, housed in a sleeve that came to life when a strobe was shone on it, reviewers were rapturous. "It ranks with Moby Grape's first album in terms of economy and with *Sgt. Pepper* in terms of taste," raved *Rolling Stone*, while *DiscoScene* called it "one of the outstanding recordings of the year" and *Hit Parader* concluded: "There seems to be no limit on their execution of songs." Surprisingly, however, it only reached #134 in the US. Nonetheless, the band almost immediately began work on their commercial breakthrough, *Sailor*.

“He was doing things nobody else was doing then—at least not in the Midwest.” JIM PETERMAN


STEREO
STEVE MILLER BAND

THE FALLEN ANGELS

It's a Long Way Down

Released July 1968
Personnel **Jack Bryant** (vocals, bass) **Jack Lauritsen** (guitar, sitar, vibes) **Wally Cook** (guitar) **Howard Danchik** (piano, celesta, flute) **John Molloy** (drums)
Country US

"They take your brain for a ride and then they put it back in your head," wrote *Hit Parader* of this Washington, D.C. quintet in November 1967. Like many psychedelic bands, however, their roots were less adventurous. "I always loved soul and R&B, and always wanted to be a musician," says their leader Jack Bryant. "I got into music after high school—and also got into drugs when a fellow musician gave me a pill to keep me awake."

Having played in R&B bands The Viscounts and The Abstracts, in 1965 Bryant and Charlie "CJ" Jones formed The Uncalled Four, with rhythm guitarist Wally Cook and drummer Ned Davis. Playing a gritty, soulful brand of folk-rock with a strongly countercultural image, they developed a flashy stage show. The following year they changed their name to The Fallen Angels (inspired by Milton) and recorded some demos. Armed with these, their manager Barry Seidel found them a deal with New York-based Laurie Records, who simply issued the songs as they stood in May 1966.

Radio play was encouraging, and the band continued to gig hard. Another pairing appeared in December, but when that also failed to chart, Laurie cut them loose.

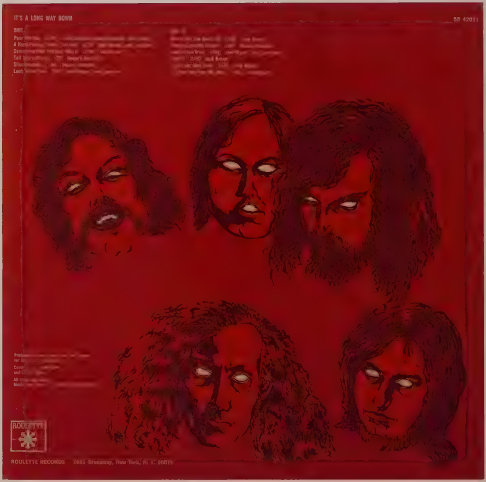
In the summer of 1967, Seidel got them another deal but it was with the notorious Roulette label, run by the Mafia-connected Morris Levy. "We saw goons going in and out of Levy's office," says Bryant. "I figured there were things going on that had nothing to do with music—and I also figured I didn't need to know about them."

Album sessions had barely begun when Jones was replaced by guitarist Jack Lauritsen and keyboard player Howard Danchik, both friends and admirers of the band. Issued in November 1967, their debut LP spanned acid pop and gorgeous ballads (with a strain of goofy humor), but the band weren't happy with it, so they were left to their own devices for their second and final LP.

By then, heavy drug use had started to inform Bryant's writing: "Ray Charles and others had been heroin addicts, so I figured there was a connection between creativity and heroin. The introspective songs on *It's a Long Way Down* came from coming down from speed."

With a powerful new drummer on board, John "Thumper" Molloy, the band worked hard before the recording sessions began. "All the arrangements were done before we went into the studio. We rehearsed hard for six weeks. Then we were only given 24 hours to record it!" Having checked into New York's seedy President Hotel in the spring of 1968, they taped the album on a tight budget and schedule, but managed to overdub organ, flute, harp and cello, with Lauritsen's classical background greatly adding to the arrangements. In addition, explains Bryant, "Wally and Jack were sharing lead guitar roles rather than one being considered lead and the other rhythm guitar. To their credit was an ability to work out the guitar parts between them."

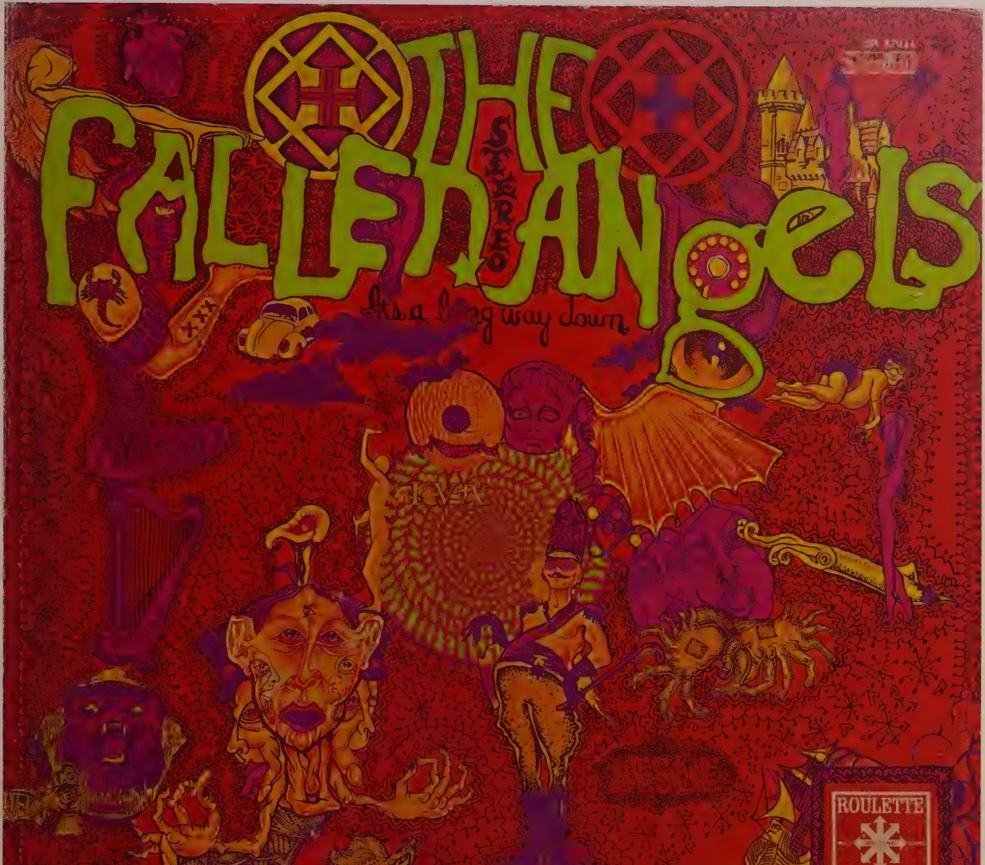
They duly hit some remarkable emotional peaks, especially on the heartbreaking "A Horn Playing On My Thin Wall," the desolate "One Of The Few Ones Left" and the eerie "I'll Drive You From My Mind," but by the time the LP appeared in July they were living in poverty. They were also becoming increasingly suspicious that their finances were not being handled entirely properly.


IT'S A LONG WAY DOWN
ROULETTE
ROULETTE RECORDS 1631 Broadway, New York, N. Y. 10019

A color promo film was made, showing them miming to "One Of The Few Ones Left" (on each other's instruments), and they appeared in an underground movie entitled *The Revolution Is In Your Head*, but the album attracted no attention, and sales were dismal.

A proposed Californian tour fell through, and then the band found that they supposedly owed Roulette $17,000. Towards the end of 1968, Bryant's heroin addiction caused Danchik to depart, and the label showed no interest in funding a third LP, which was slated to be a live recording.

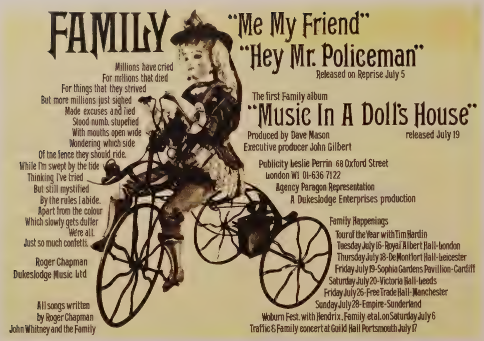
As 1969 rolled around, a lack of direction, coupled with Bryant's intravenous heroin use, was causing them to drift apart. "I thought I was indestructible, but I was emaciated and constantly unwell," says Bryant. "I had to stop, so I rested for a year, then went to work for a rental company, which I've been doing ever since." During the intervening decades, *It's A Long Way Down* has grown in stature with every passing year and is now regarded as a uniquely unsettling classic.


THE FALLEN ANGELS
STEREO
It's a long way down
ROULETTE

"We rehearsed hard for six weeks. Then we were only given 24 hours to record it!" JACK BRYANT

FAMILY *Music in a Doll's House*

Released July 1968
Personnel **Roger Chapman** (vocals, harmonica, tenor sax) **John "Charlie" Whitney** (lead guitar)
Jim King (tenor and soprano sax, vocals, harmonica) **Ric Grech** (bass, vocals, violin, cello)
Rob Townsend (drums)
Country UK



PRESS ADVERTISEMENT FOR *MUSIC IN A DOLL'S HOUSE.*

FAMILY

"Me My Friend"
"Hey Mr. Policeman"
Released on Reprise July 5

Millions have cried
For millions that died
For things that they strived
But more millions just sighed
Made excuses and lied
Stood numb, stupefied
With mouths open wide
Wondering which side
Of the fence they should ride.
While I'm swept by the tide
Thinking I've tried
But still mystified
By the rules I abide.
Apart from the colour
Which slowly gets duller
We're all.
Just so much confetti.

Roger Chapman
Dukeslodge Music Ltd

All songs written
by Roger Chapman
John Whitney and the Family

The first Family album
"Music In A Doll's House"
Produced by Dave Mason released July 19
Executive producer John Gilbert

Publicity Leslie Perrin 68 Oxford Street
London W1 01-636 7122
Agency Paragon Representation
A Dukeslodge Enterprises production

Family Happenings
Tour of the Year with Tim Hardin
Tuesday July 16-Royal Albert Hall-London
Thursday July 18-De Montfort Hall-Leicester
Friday July 19-Sophia Gardens Pavillion-Cardiff
Saturday July 20-Victoria Hall-Leeds
Friday July 26-Free Trade Hall-Manchester
Sunday July 28-Empire-Sunderland
Woburn Fest. with Hendrix, Family et al. on Saturday July 6
Traffic & Family concert at Guild Hall Portsmouth July 17

Having paid their dues around the Midlands as the Farinas and then the Roaring 60s, this Leicester quintet renamed itself Family at Kim Fowley's suggestion in early 1967—and briefly adopted gangster suits to drive the fact home. They moved to London that fall, basing themselves in a notoriously hedonistic household in Lots Road, and causing an immediate stir with their almost aggressively unique sound. Centering on the warbling vocals of Roger Chapman, which have been likened to the cries of a goat in labor, they played a complex, jazzy brand of progressive pop, enhanced by Chapman's intense, dynamic stage presence, Charlie Whitney's double-headed guitar, and Jim King's trick of playing tenor and soprano saxophones simultaneously.

"We were a small-town band who had grown up together," Chapman told *Top Pops* in 1969. "Our concept as a group had always been to play what we liked. We never tried to play music we thought would be easily accepted. We could mix classical music with rock without anyone saying, 'Man, you can't do that!' We all had many influences—classical music, blues, rock—and we never felt we should ever label anything, because it was all music to us."

Having played in the city's leading underground clubs, including a showcase at nightspot Sibylla's on November 1 in front of John Lennon, George Harrison, Brian Jones and John Peel, they started work on their debut album in Olympic Studios that December. The sessions lasted until April (with The Steve Miller Band working on *Children of the Future* next door) and cost £3,500, which their canny manager John Gilbert paid up front, before they'd signed a record deal. "It was quite good fun," Chapman recalled of the sessions in 1994. "John Gilbert used to get all these films which he'd show on the walls of the studio, like *Fantasia*."

Initially Jimmy Miller was their producer, but his commitments with The Rolling Stones became too time-consuming in early 1968, and Dave Mason took over. A fellow Midlander, Mason had just left Traffic at the height of their success and was eager to make his mark as a producer. "Of course, he's been a great help," Chapman told *Beat Instrumental* shortly after the album's release. "We started off very much under his influence, using his ideas, but as the LP progressed we found there was more and more of our own stuff coming through."

Perhaps self-consciously versatile, the material spanned the dramatic opener "The Chase," the woozy ballad "Mellowing Grey," the pounding rocker "Old Songs New Songs," the trippy "See Through Windows" and "The Voyage," with rich arrangements that incorporated saxophones, cello, sitar and numerous studio effects. "Never Like This," meanwhile, was a Mason composition that Gilbert prevailed upon them to record. "He had lots of ideas," Whitney told *Zigzag* of Mason in 1973. "For example, all those feedback violins on 'Voyage'—backwards Mellotron. You must remember that style was the thing for the time. A lot of people say that album was over-produced now, but he was doing something that was valid for 1967."

According to *Disc and Music Echo*, Reprise snapped up the band for the enormous advance of £170,000. They released *Music In A Doll's House* in July, in a sleeve that reflected Mason's predilection for antique toys. The finished work flows remarkably well, with especially striking use of stereo. Reviews were warm, though critics seemed to struggle to articulate their thoughts. *NME* commented on its "rather mournful yet full-blooded sound," which *Disc and Music Echo* termed "hard yet not harsh, soft yet not soggy," while *Melody Maker* stated: "Loath to put their music into any category, the men of Family make it difficult for anybody else to adequately describe what they are attempting."

The album reached #35 in the UK charts, making Family one of the country's leading underground bands. Yet they soon stopped playing the material live and took a closer interest in producing themselves. "People come up and tell us it's a nice album, but we can't get very enthusiastic about it," Chapman told *Top Pops*. "After all, we finished it back in April, so it's old hat to us now. We're going into the studio next week to start recording another one."

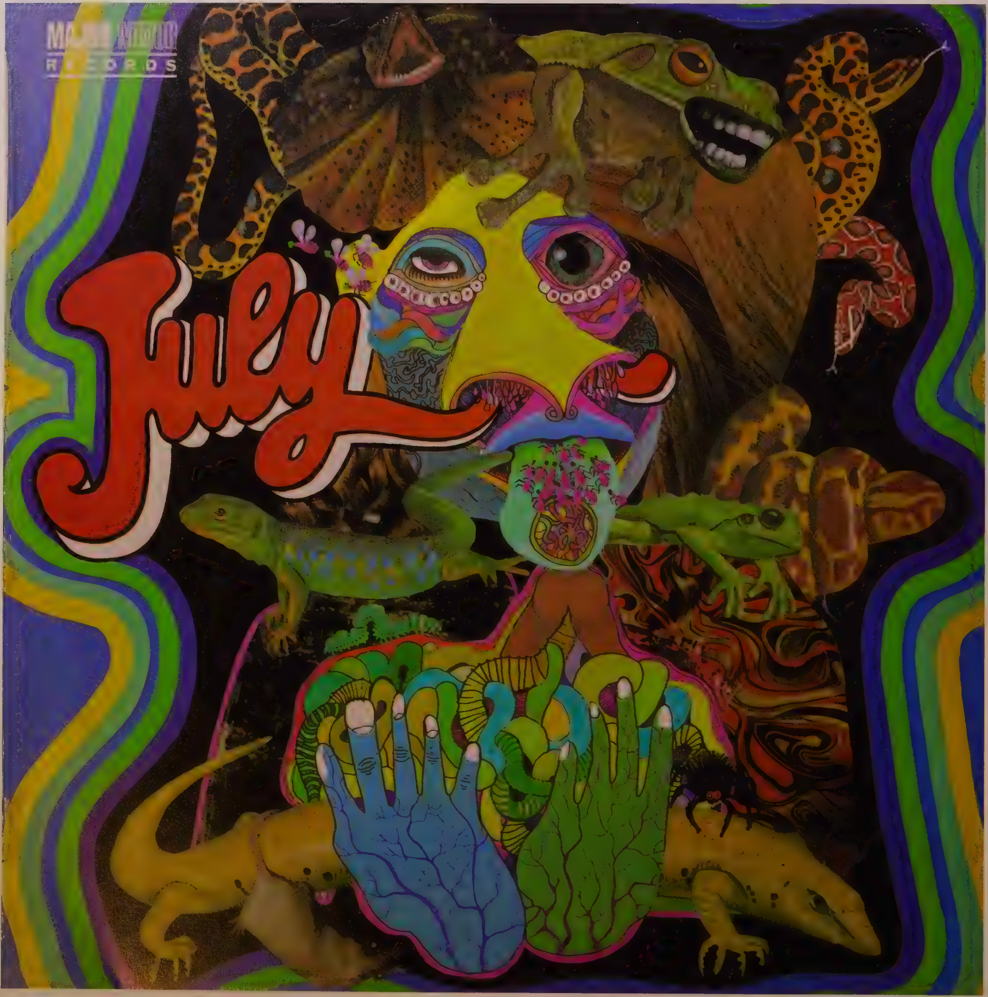
> **"We never tried to play music we thought would be easily accepted."**
>
> ROGER CHAPMAN

FAMILY
MUSIC IN A DOLL'S HOUSE

RLP 6312
FAMILY
ROGER CHAPMAN
JOHN WHITNEY
JIM KING
tenor and soprano saxophone, harmonica, vocals
RIC GRECH
MUSIC IN A DOLL'S HOUSE
FRONT
NEVER LIKE THIS   ME MY FRIEND
WINTER   OLD SONGS NEW SONGS
VARIATION ON A THEME OF THE BREEZE
BACK
HEY MR. POLICEMAN   SEE THROUGH WINDOWS
VARIATION ON A THEME OF ME MY FRIEND
PEACE OF MIND   VOYAGE
THE BREEZE   3 x TIME
All compositions, except NEVER LIKE THIS, by John Whitney, Roger Chapman and Family
Published by Dukeslodge Music Ltd
NEVER LIKE THIS Island Music Ltd
Recorded at Olympic Studios, London 1968
Executive Producer John Gilbert
Producer David Mason
Co-producer on THE BREEZE and PEACE OF MIND Jimmy Miller
Engineer Eddie Kramer
Second engineer George Chiantz
Album design Peter Duval
Front photo and insert Julian Cottrell
Back photo Jac Remise
published in THE GOLDEN AGE OF TOYS
A DUKESLODGE ENTERPRISES PRODUCTION LTD
5 ALEXANDRA MANSIONS BEAUFORT ST LONDON SW3
Distributed by Pye Records (Sales) Ltd
ATV House Great Cumberland Place London W1

JULY *July*

Released July 1968
Personnel **Tom Newman** (vocals, rhythm guitar, sitar) **Tony Duhig** (lead guitar, organ) **Jon Field** (congas/tabla/percussion) **Alan James** (bass) **Chris Jackson** (drums, organ)
Country UK


MAJOR MINOR
RECORDS
July

“It was a nightmare fitting the sitar on those tiny stages, amongst all the cables and amplifiers.” ALAN JAMES

MMLP 29
what are little boys made of?
slugs and snails and puppy dog's tails?
July
Alan James
Tony Duhig
John Field
Side One
MY CLOWN Newman
SEEDS Newman
3. JOLLY MARY Newman
4. HALLO TO ME Newman
THE WAY Newman
Side Two
1. TO BE FREE
2. MOVE ON SWEET FLOWER
3. CRYING IS FOR WRITERS
4. I SEE Newman
5. FRIENDLY MAN
6. A BIRD LIVED
~~Produced by~~
Watched most attentively by
TOMMY SCOTT
Recording Engineer
MIKE ROSS
MAJOR MINOR RECORDS LIMITED
58/59 Gt. Marlborough Street
London W.1

As of 1962, the Ealing Club on West London’s Ealing Broadway was a magnet for aspiring R&B musicians. Local pop quartet The Dreamers—Tom Newman (lead vocals), Peter Cook (guitar), Alan James (bass) and Chris Jackson (drums)—were regulars, changing their name to the more modish Tomcats under the influence of the club’s leading lights, Alexis Korner and Cyril Davies. Eventually, Korner became their manager, and found them a residency at Beat City in Oxford Street. They made some demos, but by 1965, they had made little headway, the club closed, and they split.

Newman, James and Jackson then formed a new version of the band by merging with the remnants of fellow Ealing rockers The Second Thoughts, Tony Duhig and Jon Field. The revised Tomcats accepted the offer of a residency at the Consulado club in Madrid and released several successful singles and EPs in Spain (as Los Tomcats), combining covers of Spanish and UK hits with Newman originals. They also visited Morocco, where they encountered exotic sounds that would come to influence them—but the adventure came to an abrupt end when Newman got a local girl pregnant, and they returned home in July 1966.

In stark contrast to Franco’s repressive Spain, London was in the grip of flower power, and though the band had split, Newman began to write songs in earnest, as did his former bandmate, Cook. They briefly formed a new band with bassist Jim Avory, but then heard *Sgt. Pepper’s* and decided to reform The Tomcats and work up their new material in a more psychedelic style. Having holed themselves up on Blakesley Avenue in Ealing for six months, the quintet made some demos in a local organ store (without Cook’s involvement) and struck a deal with the independent Major Minor label, who put them into CBS Studios in New Bond Street to make an album over the course of two weekends in the spring of 1968.

The producer, at least nominally, was Tommy Scott, a fact the band resented. According to Field, he “couldn’t contribute to the music because he didn’t understand it—there was no empathy at all. He got more boorish and awful as it went on.” Nonetheless, with the help of ace engineer Mike Ross-Trevor, the band crafted an imaginative and likeable album that managed to be both experimental and accessible, with plentiful phasing, manipulated tapes, and overdubs, making for a wonderfully kaleidoscopic effect. The studio had recently bought some second-hand gear from Abbey Road, and they used it to its fullest effect. “We used two 4-track machines and bounced tracks from one to another, the same way that *Sgt. Pepper* was made,” Newman later recalled.

Highlights include the sinister “My Clown,” hypnotic “Dandelion Seeds,” sitar-led “The Way,” eerie “Move On Sweet Flower,” and freaky, dense “Crying Is For Writers” (the only track written by Jackson, the rest being by Newman or Cook). With the album awaiting release, the band changed their name to July, intending the summery name to contrast with a grotesque cover design, and began to perform live, making their debut as July on Saturday June 22, supporting The Pretty Things at Middle Earth in Covent Garden.

The album appeared the following month, but despite universally warm reviews, it sank without trace. Undaunted, the band continued to perform live, playing college dates in Nottingham, Norwich, Swansea, Wolverhampton and elsewhere. “It was a nightmare fitting the sitar on those tiny stages, amongst all the cables and amplifiers,” chuckled James. October saw the release of their second and final single, the jaunty “Hello Who’s There?” (backed by a different take of The Way), and also the American release of their album (in fake stereo), but both were total failures.

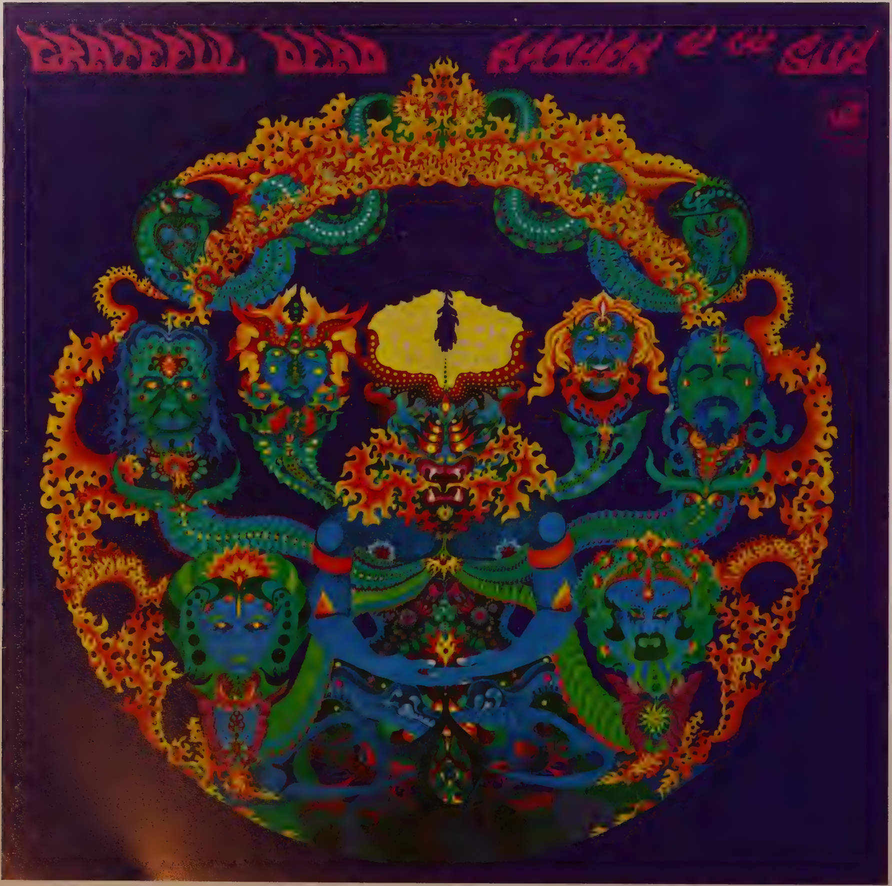
On October 15, they played alongside Jethro Tull, Family and Joe Cocker at a benefit for Czech students at the Royal Albert Hall but soon afterwards discovered that their management was charging far more for their services than they’d been told. Talk of management from Rolling Stones’ roadie Tom Keylock came to naught, and in the absence of momentum or income, they split at the end of the year, though Duhig and Field went on to cult acclaim as Jade Warrior, and Newman became a successful producer-engineer, most notably overseeing Mike Oldfield’s *Tubular Bells*.

THE GRATEFUL DEAD *Anthem of the Sun*

Released July 1968

Personnel **Jerry Garcia** (lead guitar, vocals) **Bob Weir** (rhythm guitar, vocals) **Ron "Pigpen" McKernan** (keyboards, vocals) **Tom Constanten** (keyboards, electronics) **Phil Lesh** (bass, trumpet, keyboards) **Bill Kreutzmann** (drums, percussion) **Mickey Hart** (drums, percussion)

Country US



"We weren't making a record in the normal sense; we were making a collage." JERRY GARCIA

BAKER'S RECORD SHOPS
THE GRATEFUL DEAD - ANTHEM OF THE SUN
W
STEREO WS 1749
MUSICIANS
JERRY GARCIA — Lead Guitar, Acoustic Guitar, Kazoo and Vibraslap
BOB WEIR — Rhythm Guitar, 12 String Guitar Acoustic Guitar and Kazoo
RON McKERNAN - Organ and Celesta Claves
PHIL LESH — Bass, Trumpet, Harpsichord, Guiro Kazoo, Piano and Timpani
MICKEY HART, BILL KREUTZMANN — Drums, Orchestra Bells, Gong, Chimes, Crotales, Prepared Piano, Finger Cymbals
TOM CONSTATEN – Prepared Piano, Piano and Electronic Tape
SONG TITLES
SIDE ONE
(1) That's It for the Other One
A Cryptical Envelopement
B — Quadlibet for Tenderfeet
C – The Faster We Go the Rounder We Get
(2) New Potatoe Caboose
(3) Born Cross-Eyed
SIDE TWO
(1) Alligator
(2) Caution (Do Not Stop on Tracks)
Cover Art Bill Walker
Liner Photo Thomas Weir
Art Direction Ed Thrasher
STUDIOS:
(Producer Dave Hassinger)
Sept '67 — RCA Studio A, Hollywood
Oct. '67 – American Studios, No. Hollywood
Dec. '67 Century Sound, New York
Olmstead Studios, New York
LIVE
(Producer Dave Hassinger)
11/10-11/67 Shrine Exposition L.A
(Producer Grateful Dead, Executive Engineer Dan Healy; Asst. Engineer Bob Mathews)
Stereo Mix Mastering
Columbus Recorders San Francisco
Criteria Studio Miami
Apostolic New York
LIVE.
Jan. 20, '68 – Eureka
Jan. 26, 27, '68 — Eagles Auditorium, Seattle
Feb. 2, 3, '68 — Crystal Ballroom Portland
Feb. 14, '68 — Carousel Ballroom, S.F
Feb. 22, 23, 24, '68 — Kings Beach, Lake Tahoe
March 15, 16, (17), '68 — Carousel Ballroom, S.F
March 29, 30, 31, '68 Carousel Ballroom, S.F

In early 1965, the coffeehouse folk band Mother McCree's Uptown Jug Champions, featuring guitarists Jerry Garcia and Bob Weir and keyboardist Pigpen McKernan, added bassist Phil Lesh and drummer Bill Kreutzmann, and went electric. Renamed The Warlocks, they played their first show on May 5 at Magoo's Pizza in Menlo Park, California. By the end of the year, they'd become The Grateful Dead and were fast establishing themselves as one of San Francisco's leading psychedelic bands, playing at one of Ken Kesey's Acid Tests and all the city's leading underground venues.

1966 was spent consolidating their reputation as pioneers on the SF scene, and by its end, they were readying themselves for the January 1967 sessions for their debut album. Expectations ran high, but the LP—an entertaining blend of folk, R&B and acid rock—wasn't the psychedelic masterpiece their fans had been hoping for when it appeared in March. That September they returned to the studio bent on producing something far more ambitious and representative of their sound and ability—as well as their ravenous appetite for LSD.

The first sessions were held in Hollywood with Dave Hassinger, who had produced the first album, before they moved operations to two different studios in New York in December. Hassinger, however, soon grew frustrated by their lack of discipline and slow progress, most notably Bob Weir's desire to capture the sound of "heavy air," and walked away. "They were experimenting too much, in my opinion," he later stated. "They didn't know what the hell they were looking for."

The band returned to San Francisco and devised a novel way to complete the album: their sound man, Dan Healy, would tape various gigs, portions of which could then be mixed with the studio material. This was achieved, using electronic trickery, sound effects and esoteric overdubs, at vast expense. Garcia saw the result as "far out, even too far out.... We weren't making a record in the normal sense; we were making a collage."

Their boss at Warner Bros., Joe Smith, remained unconvinced. "You're in the studio and the clock's running," he later stated. "If you want to do this at home, go home and fuck around. But don't do this at a recording session with all the equipment and engineers."

The much-delayed album was described by Smith in a letter to the band at the time as "the most unreasonable project with which we have ever involved ourselves" and stands as one of the most blatant attempts to recreate the effects of LSD ever recorded. Much of it is exhilaratingly creative and original, but if you're not tripping, its protean sound can be hard to get a handle on, especially as the mix is often muddy.

Upon its release in July 1968—well over a year since their previous LP—*Rolling Stone* called it "one of the finest albums to come out of San Francisco," adding "as a total work it is remarkably successful, especially when compared to the first Dead album." *TeenSet* was impressed too, praising its "rampant but tightly controlled innovation, coupled with unbelievable sound and stereo quality." Not everyone was as keen. *Stereo Review* felt that "too much fuzz-tone, feedback and distortion virtually crowd the stylus out of the record grooves," and *Eye* magazine called it "boring and repetitive....It seems that, after taking over a year to bring out a new album, the Dead felt the need to do something far out. They tried too hard."

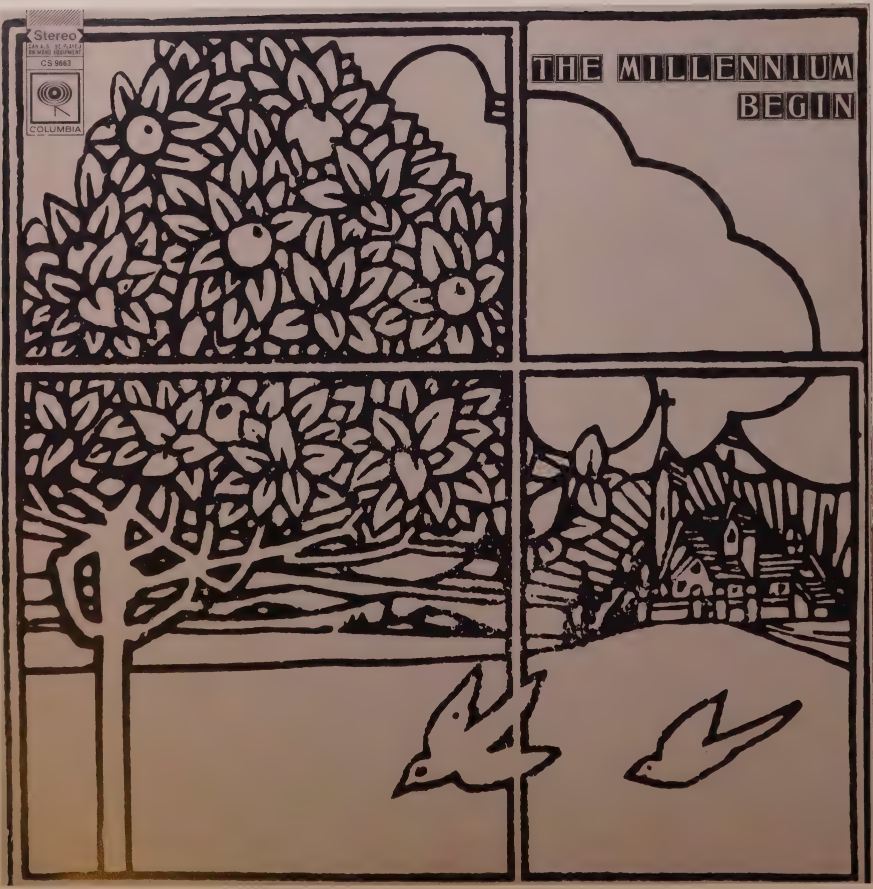
To the dismay of Warner Bros., it peaked at a meager #87 on the US chart, though the band was serenely unconcerned by the debts they'd incurred. "Our strategy was, we wanna play in the studio, we wanna learn how the studio works," Garcia later remarked. "What we did essentially was, we bought ourselves an education."

THE MILLENNIUM *Begin*

Released July 1968

Personnel **Curt Boettcher** (vocals, guitar) **Michael Fennelly** (guitar, vocals) **Sandy Salisbury** (guitar, vocals) **Joey Stec** (guitar) **Doug Rhodes** (horns, keyboards, vocals) **Lee Mallory** (vocals) **Ron Edgar** (drums, vocals)

Country US


Stereo
CAN ALSO BE PLAYED ON MONO EQUIPMENT
CS 9663
COLUMBIA
THE MILLENNIUM
BEGIN

"... Jac Holzman at Elektra once said that if he had to bring three albums to an island ... The Millenium album would be one of them." CLIVE DAVIS

CURT BOETTCHER BROUGHT TOGETHER A GROUP OF SESSION MUSICIANS TO FORM THE MILLENNIUM.

The visionary songwriter, singer, producer and arranger Curt Boettcher helped create some of the most perfect pop of the 1960s. A navy brat, he was born in Wisconsin in 1944 and formed vocal quartet the GoldeBriars as a student in Minneapolis in 1963. Despite containing remarkably complex vocal harmonies, their two LPs sold poorly, and they split in 1965. Thereafter, he worked prolifically as a songwriter, arranger and producer in Los Angeles, where he oversaw the July 1966 debut album by The Association (which included the smash hits "Along Comes Mary" and "Cherish") and produced Tommy Roe's hits "Sweet Pea" and "Hooray For Hazel."

Over the ensuing months, he was responsible for a large number of singles and sang in a duo named Summer's Children (with Victoria Winston). As he told *ZigZag* magazine in 1974: "I usually didn't care what I was doing, as long as I was working and getting session money. I was always so stoned that everything was beautiful as far as I was concerned." In 1967, he formed his own adventurous vocal quartet, The Ballroom. They made numerous recordings, but when their career stalled (only one single was released, in May, and barely reached the stores), a producer named Gary Usher entered the picture.

Usher had been an early Beach Boys collaborator and was now producing the Byrds, Chad & Jeremy and others at Columbia. He and Boettcher met at a love-in, and bonded at Boettcher's home the same day, where they listened to Ballroom tapes while tripping. He promptly persuaded Columbia to employ Boettcher too, and they immediately joined forces under the pseudonym Sagittarius, piecing together an ambitious album entitled *Present Tense*, which featured several of LA's top session musicians. Impressed by Brian Wilson's admiration of his work, Columbia also agreed to underwrite a project of Boettcher's, which he named The Millennium. The group consisted of Boettcher and six other singers and musicians he had encountered on the many sessions in which he'd been involved since 1965. Three (Keith Olsen, Doug Rhodes and Ron Edgar) had been in The Music Machine, and all were also involved in the Sagittarius project.

With state-of-the-art, 16-track studios at their disposal, Boettcher and his cohorts racked up massive bills as they perfected their music for months on end. Boettcher and Michael Fennelly handled most of the songwriting, while Keith Olsen—who would go on to produce Fleetwood Mac, amongst many others—helped Boettcher achieve the album's smooth, shimmering sound. "I'd call it overproduced," Fennelly later contended in *Phonograph Record Magazine*. "There were a number of songs by different writers, not just me, that were really decent, that had some real meat to them, and it's all lost, buried behind this giant wave of production and effects."

For many, though, the excessive production is precisely what makes the record great. It spans proto-hip hop ("Prelude"), gorgeous pop ("To Claudia On Thursday," "5 A.M.," "It's You"), spaced-out balladry ("The Island," "There Is Nothing More To Say"), intense pop-rock ("The Know-It-All") and even full-blown psychedelia (2Karmic Dream Sequence #1"), with the singing and backing combining at times to create moments of dizzying perfection. Detractors accuse it of smoothness to the point of becoming clinical, but they miss the point; the perfect sheen is what defines the project.

Begin was launched at a hash brownie-fueled listening party in Columbia's rehearsal hall in Sunset Boulevard on July 19, 1968. "To me as a producer, electronics is an instrument," wittered Boettcher to an *Open City* reporter at the event. "The knobs of the control board are an instrument. You can take a song and extend it into new realms by vibration translation." After the party the band were flown to Puerto Rico, where they presented the album at Columbia's annual convention. It made waves within the industry, but sales were hampered by the lack of any performing entity to promote it—and the group's dense, complex music couldn't be reproduced onstage anyway.

Horrified at the project's final cost, Columbia shut The Millennium down as soon as it became clear they weren't headed for the charts. Incredibly, the only foreign territory in which *Begin* appeared was the Philippines, where the pop nugget "5 A.M." had been a surprise hit. Bruised, the band members, who'd had high hopes of the record's success, scattered. "Millennium had an exciting sound," conceded Columbia's boss Clive Davis to *Fusion* in early 1970. "But there are very few recording entities that have ever made it without building up charisma and a following. Also, to make records sell you have to perform, and they never did appear around.... But I know my friend Jac Holzman at Elektra once said that if he had to bring three albums to an island to live with over a period of years, The Millennium album would be one of them."

ULTIMATE SPINACH

Behold & See

Released August 1968
Personnel Ian Bruce-Douglas (vocals, guitar, 12-string bass, keyboards, sitar, vibraphone, theremin)
Barbara Hudson (vocals, guitar) Caryl Lee Britt (vocals) Ted Myers (guitar, vocals)
Geoff Winthrop (guitar, sitar, vocals) Richard Nese (bass) Russ Levine (drums)
Country US

ULTIMATE SPINACH PUBLICITY SHOT, 1967.

Ian Bruce-Douglas won a summer scholarship to the Berklee School of Music when he was 16. The southern-born student became caught up in the mid-'60s folk boom in Boston and, having dropped out of college in Virginia, supported himself by performing and teaching music there. In early 1967 he formed one of the city's earliest psychedelic bands, The Underground Cinema, who played a six-week residency at the renowned Unicorn Coffee House that spring. "It was a very exciting time to live in Boston," he has remarked. "Before the 'Bosstown Sound' hype and all the producers started sniffing around, signing anything that moved, there was a really positive spirit extant."

The band, which featured the same lineup as Ultimate Spinach, comprised people he knew on the local scene. "I picked most of the members because they were friends of a mutual acquaintance and played an instrument.... None of them were into the hippie movement. None of them had even ever tried a joint! So how could I expect them to understand the psychedelic things I was hearing in my head?"

They played an attractive blend of folk-rock and psychedelia, as indicated by a live recording made that July, which includes the epics "(Ballad Of The) Hip Death Goddess" and "Mind Flowers," both of which they would later record in the studio.

Personally, however, their dynamic was far from peace 'n' love. "I was terrible at organizing and running the band," Bruce-Douglas has admitted. "I wanted to write the songs and direct the arrangements, but I also wanted us all to be friends. So I was very weak about exerting control. I let a lot of bad playing slip by, including my own."

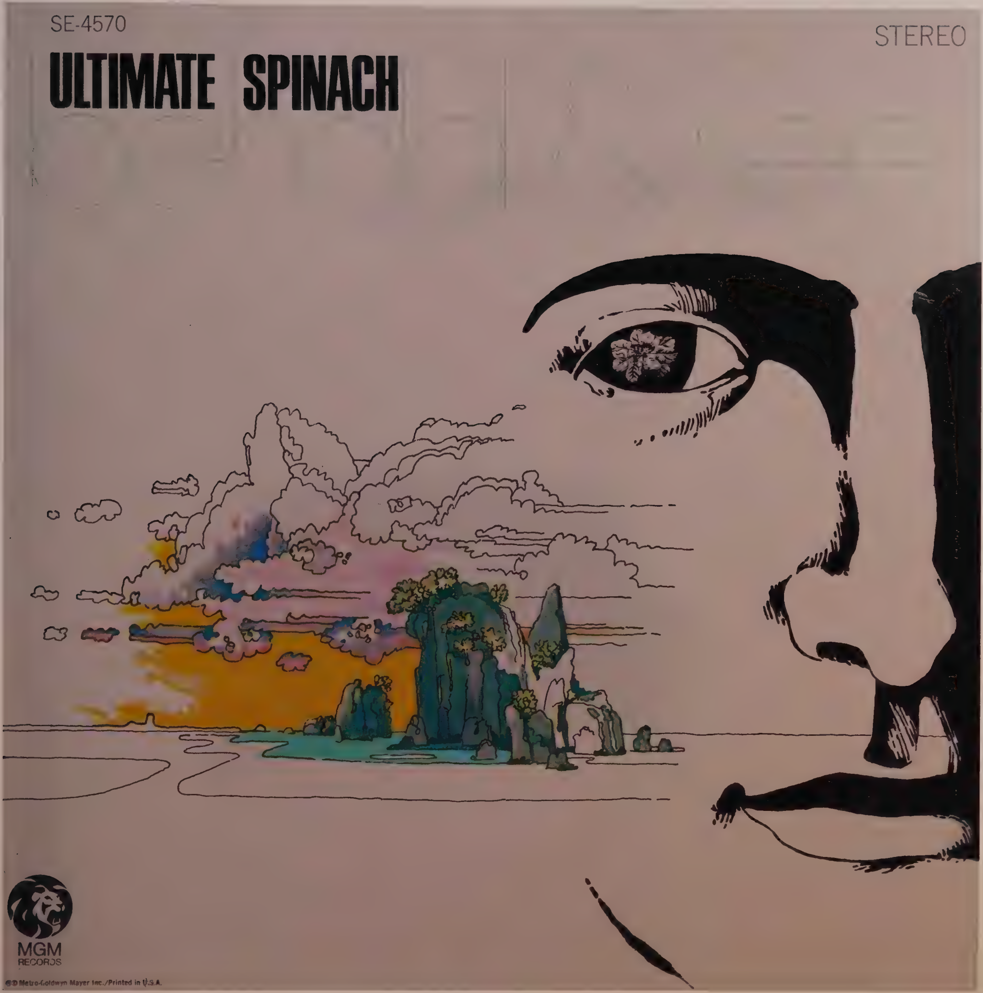
That summer the band were signed up by local producer and entrepreneur Alan Lorber, of whom Bruce-Douglas comments, "I never got the guy to crack more than a smile. Never shared a meal, a drink, or a joint with him." Soon after meeting Lorber, Bruce-Douglas says, "I ingested some LSD, painted myself with a green magic marker, stared at the results in a mirror, and exclaimed, 'Whoa, that's Ultimate Spinach! Ultimate Spinach is me!' I liked the sound of the words, so I decided to use them."

The renamed band recorded their self-titled debut album in the fall of 1967. It contains some fine music, yet Bruce-Douglas has largely disowned it, as he was not involved with the mixing and, as he puts it, "I outgrew the music almost as fast as I wrote it, and I really hated the wimpy production.... Even though we weren't in the same league, I heard more of a fat, Jimi Hendrix sound—really aggressive, punchy bass and drums. Instead we ended up with this thin, mid-rangey, bubblegum sound." Nonetheless, Lorber sold the LP to MGM, which marketed it as part of their notorious "Bosstown Sound" promotion in early 1968.

The album launch at the Fillmore in San Francisco in January 1968 was a disaster "Bill Graham called us the worst band that ever played there," admits Bruce-Douglas. "I agreed." Reviews of the LP were scathing. Especially hurtful to Bruce-Douglas were accusations of pretentiousness: "My lyrics were the direct result of my experiments with psychedelics and psychotropic plants. The experience was overwhelming and profound. It forever altered my perceptions. My words were all sincere and heartfelt."

The album managed to climb to #34 in the charts, so Lorber was quick to put them back in the studio that spring. "I had bronchitis and pneumonia and the rest of the band and I weren't even talking to each other anymore," Bruce-Douglas has said. "If it hadn't been for the long, psychedelic jams, we would have been dead in the water, material-wise." Though he wrote some of the material in the studio, *Behold & See* hangs together superbly. Eschewing the pop leanings of their debut for a spare, spacey, jazzy feel, it boasts complex songs with dense arrangements that sink in deeper the more you play them. A landmark of US progressive rock, it stalled at #198 in the US charts upon release that summer and, sickened by Lorber's grip on the band, Bruce-Douglas quit.

Following his departure, Lorber put together another lineup, which issued a lesser third album in 1969, while Bruce-Douglas sat out his contract. In the years since, he has continued to play music, and now runs a cattery in Florida. Reflecting on his first band's turbulent history, he has concluded: "Ultimate Spinach was my personal vision, even if ultimately it became my Frankenstein's monster. I doubt that anybody could be more critical of it than I am. That's why I'm pleasantly shocked to find that there's still interest in that music and its creator."


SE-4570
STEREO
ULTIMATE SPINACH
MGM RECORDS
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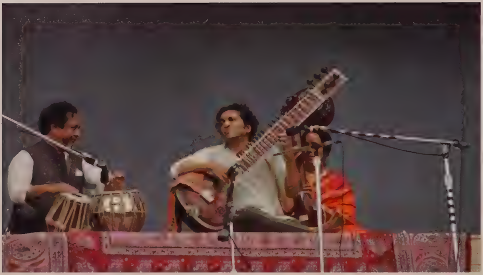
"If it hadn't been for the long, psychedelic jams, we would have been dead in the water, material-wise." IAN BRUCE-DOUGLAS

AMERICAN ROCK FESTIVALS

As rock music grew ever more popular, concerts began to happen on an ever larger scale, allowing promoters to make huge sums, and audiences to explore the realities of communal living.



ABOVE: RAVI SHANKAR ON STAGE AT THE MONTEREY POP FESTIVAL, 1967. BELOW: THE WHO WRECK THEIR GEAR AT MONTEREY.

THE TRIPS FESTIVAL

Longshoreman's Hall, San Francisco

January 21–23, 1966

Coproduced by Ken Kesey and his Merry Pranksters as one of their infamous "Acid Tests," this three-evening event was arguably the first attempt to bring together the hippie movement as one big family. 10,000 people attended, many of them enjoying a complimentary glass of spiked punch, courtesy of Owsley, with music provided by The Grateful Dead and Big Brother & The Holding Company. The event also boasted one of the earliest light shows of the era.

THE LOVE PAGEANT RALLY

Golden Gate Park, San Francisco

October 6, 1966

Not strictly a festival, this was more of a protest rally, and took place on the day that California's LSD ban passed into law. It was organized by underground paper the *San Francisco Oracle*, and handbills instructed people to "Bring children, flowers, flutes, drums, feathers, bands, beads, banners, flags, incense, chimes, gongs, cymbals, symbols, costumes, joy." The Grateful Dead, Big Brother & The Holding Company and The Wildflower provided the music, and mingling with the audience were Ken Kesey and his Merry Pranksters.

THE HUMAN BE-IN

Golden Gate Park, San Francisco

January 14, 1967

Promoted as "A Gathering of the Tribes for a Human Be-In," this was also inspired by California's LSD ban. Timothy Leary uttered the famous catchphrase "Turn on, tune in, drop out" for the first time whilst addressing the crowd, and other speakers included Allen Ginsberg and Richard Alpert. Music came from The Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service and Big Brother & The Holding Company, while security was provided by the Hells Angels. Attendance is estimated to have been between 20,000 and 30,000.

FANTASY FAIR & MAGIC MOUNTAIN MUSIC FESTIVAL

Marin County, California

June 10–11, 1967

Organized by the influential San Francisco radio station KFRC 610, this two-day fundraising event for a SF childcare organization heralded "the summer of love" and attracted 36,000 people to Mount Tamalpais, where it took place in a scenic amphitheater surrounded by woods. Music came from The Doors, The Byrds, Captain Beefheart, Jefferson Airplane, Kaleidoscope, The Seeds, The Chocolate Watchband and many others. Often overlooked, posterity has come to regard it as the first major US rock festival.

THE MONTEREY POP FESTIVAL

Monterey County Fairgrounds, California

June 16–18, 1967

This three-day event's varied bill offered the first US performance by The Jimi Hendrix Experience, a lengthy recital by Ravi Shankar, the large-scale debut of Janis Joplin, an

JANIS JOPLIN SINGING AT THE MONTEREY POP FESTIVAL, 1967.

explosive set from The Who, and the most prominent show of Otis Redding's career. An estimated 8,500 people squeezed into the auditorium, and many more wandered around the site, browsing the numerous stalls and sideshows that were on offer. Although it was a triumph, the festival unwittingly signaled the end of the true hippie era, as big money began to enter the equation.

THE MIAMI POP FESTIVAL

Hallandale, Florida

May 18–19, 1968

Promoted as a "pop and underground festival," this weekend gathering featured The Jimi Hendrix Experience, The Mothers Of Invention and Blue Cheer. It attracted 25,000 people, but unfortunately the Sunday was rained off. There was a silver lining, though: the bad weather inspired Hendrix to write "Rainy Day, Dream Away," which appeared on *Electric Ladyland* that October. A second Miami Festival took place in the same location between December 28 and 30, with a huge bill and a far larger crowd.

THE NEWPORT POP FESTIVAL

Costa Mesa, California

August 3–4, 1968

Said to have been the first festival to attract over 100,000 paying attendees, this featured Jefferson Airplane, Steppenwolf, Country Joe & The Fish, Quicksilver Messenger Service, Alice Cooper, Blue Cheer, The Byrds and many others. It was to be held at the Orange County Fairgrounds, but the unexpectedly huge number of attendees meant that it had to be moved to a nearby parking lot at short notice. The sun and dust were punishing, and the rapidly reorganized staging, sanitation and other facilities came in for criticism, but there were compensations, such as a cream pie fight between The Byrds and the Airplane, and helicopters dropping flowers onto the crowd. A second Newport Festival took place at Devonshire Downs the following June, headlined by Jimi Hendrix.

THE STONES PRESIDE OVER THE DEATH OF THE HIPPIE DREAM AT ALTAMONT, 1969.

STEPPENWOLF AT THE NEWPORT POP FESTIVAL, 1968.

SKY RIVER ROCK FESTIVAL
Sultan, Washington
August 31–September 2, 1968
Held on a muddy farm over the Labor Day Weekend, this is said to have been the first multiday outdoor hippie rock festival at an undeveloped site. Billed as a "Benefit for American Indians & Black People" and subtitled the "Lighter Than Air Fair," it featured artists including Country Joe & The Fish, H. P. Lovecraft, Santana, The Youngbloods and Kaleidoscope, as well as a spontaneous appearance from The Grateful Dead (who weren't mentioned on the posters). An estimated 20,000 people crowded the farm, many of them sneaking in without tickets.

WOODSTOCK
Bethel, New York
August 15–18, 1969
Subtitled "An Aquarian Exposition" and "3 Days Of Peace, Love & Music," this massive gathering was unquestionably the largest and most celebrated festival of the era. An estimated 400,000 people congregated to hear Country Joe & The Fish, Jefferson Airplane, Canned Heat, The Grateful Dead, The Who, Janis Joplin, Santana and many others, before proceedings drew to a close on an unscheduled fourth day with Jimi Hendrix's celebrated mangling of "The Star-Spangled Banner." The subsequent three-LP set and Oscar-winning movie cemented the event's status in the public consciousness.

THE ALTAMONT SPEEDWAY FREE FESTIVAL
Altamont Speedway, California
December 6, 1969
This notorious event was supposed to be the triumphant climax of The Rolling Stones' first US tour in over three years, but it ended in chaos and murder. The bill was remarkable—The Stones, The Grateful Dead, Jefferson Airplane, Santana, Crosby, Stills, Nash & Young and The Flying Burrito Brothers—but the organization was haphazard. A questionable decision was made to leave security to the Hells Angels, who fatally stabbed gun-toting 18-year-old Meredith Hunter, causing the concert to be remembered as the death of the hippie dream.

BIG BROTHER & THE HOLDING COMPANY *Cheap Thrills*

Released August 1968
Personnel Janis Joplin (vocals) Sam Andrew (lead guitar, bass, vocals) James Gurley (guitar) Peter Albin (bass, guitar) Dave Getz (drums)
Country US

CLOCKWISE FROM THE TOP: GURLEY, JOPLIN, GETZ, ALBIN, ANDREW.

Janis Joplin grew up in the small Texan town of Port Arthur, which struggled to contain her rebellious personality, so in early 1963 at age 19, she moved to San Francisco. Owner of a powerful, impassioned blues voice, she attempted to make music there, tentatively recording with future Jefferson Airplane guitarist Jorma Kaukonen, but in May 1965, her friends prevailed upon her to return home, when her drug habit became serious. Back in Port Arthur, she cleaned up and flirted with convention, adopting the beehive hairstyle and enrolling at a university— but the urge to perform remained strong, and she continued to sing in local folk clubs.

In San Francisco, the psychedelic movement was beginning to gather momentum. Country-blues guitarist Peter Albin had been playing with future Grateful Dead founders Jerry Garcia and Ron "Pigpen" McKernan until he met rock 'n' roll players Sam Andrew and James Gurley. They decided to form a band, jamming at the house they shared with Joplin's Texas buddy Chet Helms (one of the emerging scene's leading concert promoters). As 1966 came around, they began to play at jams hosted at the Matrix Club by Helms, and performed their first show as Big Brother & The Holding Company at the Trips Festival at Longshoreman's Hall on January 22, before becoming house band at the Avalon.

In May, Helms sent word to Joplin that there was a possible opening for her in San Francisco. She arrived on June 4, and was performing with Big Brother at The Avalon Ballroom a week later. Though the band had a degree of local popularity, times were hard, and in August they accepted a four-week engagement at a Chicago club named Mother Blues, which ended in disaster when the promoter went bust. In desperation, they accepted the offer of a recording contract from Bob Shad, owner of the local Mainstream label. They regarded the resulting sessions as mediocre and returned to San Francisco, where their impassioned brand of bluesy rock 'n' roll became a popular draw over the fall.

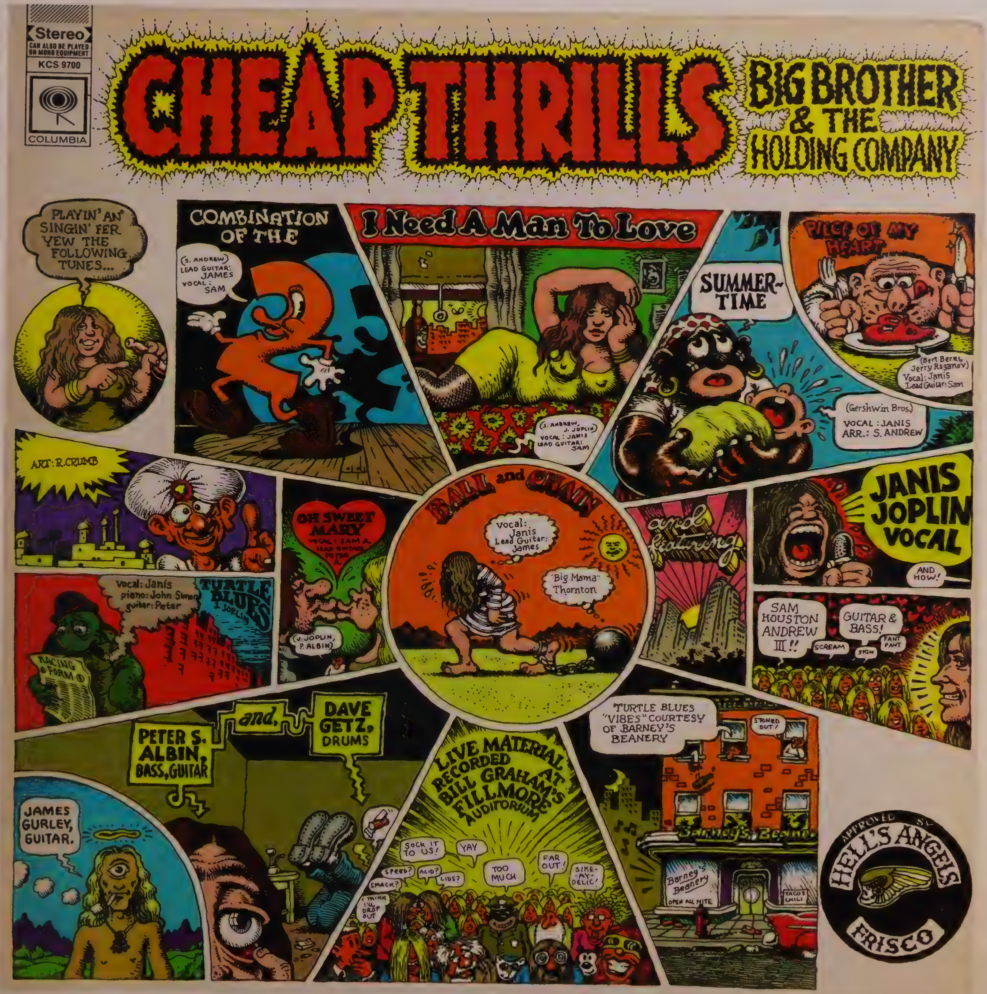
Further sessions for Mainstream were held in Los Angeles in December, by which time Big Brother were firmly at the vanguard of the local rock scene, alongside their friends The Grateful Dead, Jefferson Airplane and Country Joe & the Fish. With Bob Dylan's manager, Albert Grossman, now handling their affairs, they performed two triumphant sets at the Monterey Festival in June 1967, prompting Mainstream to cobble together an album by them, to their consternation. In November, Columbia bought out their contract and encouraged them to take the time they needed to prepare a proper debut album.

In February 1968, they performed their first East Coast shows in New York, where their reputation for playing loud and raw was remarked upon—as was the uninhibited sexuality of Joplin's style. By this time, she was emerging as the band's star and frequently had to reassure her bandmates that she wasn't planning to jump ship. Amid a packed live schedule, they started work on *Cheap Thrills*.

Plans to record it live were scrapped after abortive attempts at the Grande Ballroom in Detroit, so it was almost entirely made at Columbia's studios in Hollywood and New York between March and May, though producer John Simon strove to create a live ambiance. At the start of side one, promoter Bill Graham introduces the band as "Four gentlemen and one great, great broad," setting the scene for their raw, exciting musical interplay, which shows little of the finesse many contemporary bands strove towards in the studio.

Of their originals, "Combination Of The Two" makes for a suitably raucous opener, "I Need A Man To A Love" is a wasted blues-rocker, and Joplin's "Turtle Blues" underlines her innate understanding of the blues. The album is better-known, however, for its cover versions. They virtually rewrote "Summertime" and "Piece Of My Heart" (adding a wailing acid guitar solo to the former, and having a #12 hit with the latter), and rounded off the LP with the epic, gut-wrenching "Ball & Chain," anticipating the lengthy blues-rock workouts with which Led Zeppelin and others would soon find fame.

Having abbreviated the band's choice of title, *Sex, Dope & Cheap Thrills*, Columbia finally issued the LP in August, housed in some the era's most eye-popping artwork (courtesy of Robert Crumb). For all its raggedness, it has an immediacy and power that few San Francisco albums boast—but contemporary reviews were lukewarm. *Rolling Stone* called it "a real disappointment" and *Hullabaloo* condemned its "sheer coarseness and uninhibited theatrics." The public, however, begged to differ: it reached the #1 spot in October, where it spent eight weeks. By then, however, Joplin had quit the band for her volatile and sadly short solo career.


Stereo
CAN ALSO BE PLAYED ON MONO EQUIPMENT
KCS 9700
COLUMBIA
CHEAP THRILLS
BIG BROTHER & THE HOLDING COMPANY
PLAYIN' AN' SINGIN' FER YEW THE FOLLOWING TUNES...
COMBINATION OF THE
(S. ANDREW) LEAD GUITAR: JAMES VOCAL: SAM
I Need A Man To Love
(S. ANDREW, J. JOPLIN) VOCAL: JANIS LEAD GUITAR: SAM
SUMMER-TIME
PIECE OF MY HEART
(Bert Berns, Jerry Raganov) Vocal: Janis Lead Guitar: Sam
(Gershwin Bros.) VOCAL: JANIS ARR.: S. ANDREW
ART: R. CRUMB
OH SWEET MARY
VOCAL: SAM A. LEAD GUITAR PETER A.
(J. JOPLIN, P. ALBIN)
BALL and CHAIN
Vocal: Janis Lead Guitar: James
"Big Mama" Thornton
and featuring
JANIS JOPLIN VOCAL
AND HOW!
vocal: Janis piano: John Simon guitar: Peter
TURTLE BLUES
J. JOPLIN
RACING FORM
SAM HOUSTON ANDREW III!!
GUITAR & BASS!
SCREAM
SIGH
PANT PANT
PETER S. ALBIN, BASS, GUITAR
and,
DAVE GETZ, DRUMS
JAMES GURLEY, GUITAR.
LIVE MATERIAL RECORDED AT BILL GRAHAM'S FILLMORE AUDITORIUM
SOCK IT TO US!
YAY
SPEED?
ACID?
LIDS?
SMACK?
TOO MUCH
FAR OUT!
SIKE-AY-DELIC!
I THINK I'LL DROP OUT
TURTLE BLUES "VIBES" COURTESY OF BARNEY'S BEANERY
STONED OUT!
Barney's Beanery
Barney's Beanery
OPEN ALL NITE
TACOS CHILI
APPROVED BY HELL'S ANGELS FRISCO

"Four gentlemen and one great, great broad." BILL GRAHAM

SKIP BIFFERTY *Skip Bifferty*

Released August 1968
Personnel **John Turnbull** (guitar, vocals) **Mickey Gallagher** (keyboards) **Colin Gibson** (bass) **Tom Jackman** (drums)
Country UK

The Chosen Few formed in Newcastle in 1962 and featured keyboardist Mickey Gallagher and drummer Tom Jackman. They eventually merged with John Turnbull and Colin Gibson from fellow Geordies The Primitive Sect, completing their lineup in mid-1966 with the addition of singer Graham Bell, who abandoned his own band, the Graham Bell Trend. Combining a tough R&B sound with pop melodies and an art school sensibility, they named themselves Skip Bifferty after a carefree cartoon character devised by Gibson, and they quickly became local heroes.

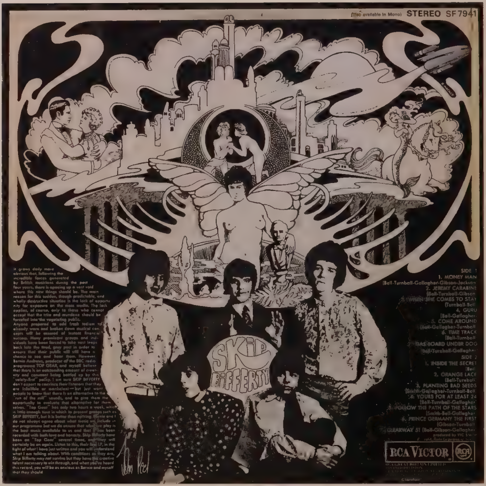
Having made some demos in Newcastle, they relocated to London in pursuit of stardom, acquiring remarkable hair styles in the process. They landed a couple of slots at the Marquee in April 1967, performing what they termed a "spontaneous pop ballet," which brought them to the attention of the thuggish Don Arden. He became their manager and secured them a recording contract with RCA. Their debut single, the superb, self-penned "On Love/Cover Girl," appeared in August. Punchy and catchy, it should have been a hit, but luck wasn't on their side.

The follow-up single, the similarly commercial "Happy Land/Reason To Live," appeared in November, but also failed to connect. RCA requested an album from them, which was produced towards the end of 1967 by the young Vic Smith, a protégé of Arden's, who said, "It was such a buzz working with them—they were so creative and had so much energy." That vitality comes across throughout the LP, which consists of 14 short, sharp songs, every one of which has impressive vocal harmonies, and imaginative arrangements. Mystifyingly, the label withheld its release for months.

Meanwhile, the band enjoyed the trappings of stardom, albeit without a hit, dressing ostentatiously and upsetting their neighbors in Putney. The *Daily Mirror* reported that "the group plastered bizarre posters in the trees, festooned them with wax fruit, and held a psychedelic light show for about 50 friends. 'The landlord just didn't appreciate our decorations, and said that no one has a lawn painted red in Putney,' commented Graham Bell, 18." This led to an offer of a Monkees-style TV series, which they disdained. Instead, they moved to a large house in Beckenham, Kent, which they described in the January 1968 issue of the short-lived *Flower Scene* magazine as "not so much a stately home, more an asylum for the pop-minded." There they continued to party, regularly jamming long into the night, sometimes with their pals Small Faces.

As 1968 ticked away, there was no escaping the fact that the album had not appeared. One of their songs, "Follow The Path Of The Stars," was covered by Cilla Black on her April 1968 *Sher-oo!* LP, bringing in a few dollars, but frustration was seeping into their bubble. To stay afloat, they undertook low-paying gigs up and down the country, the proceeds of which mostly flowed in Arden's direction. A third single, "Man In Black/Mr. Money Man," appeared in July, arranged by Steve Marriott and produced by Ronnie Lane, but by then they had evolved a more raw, heavy sound, leaving the style of their first album behind.

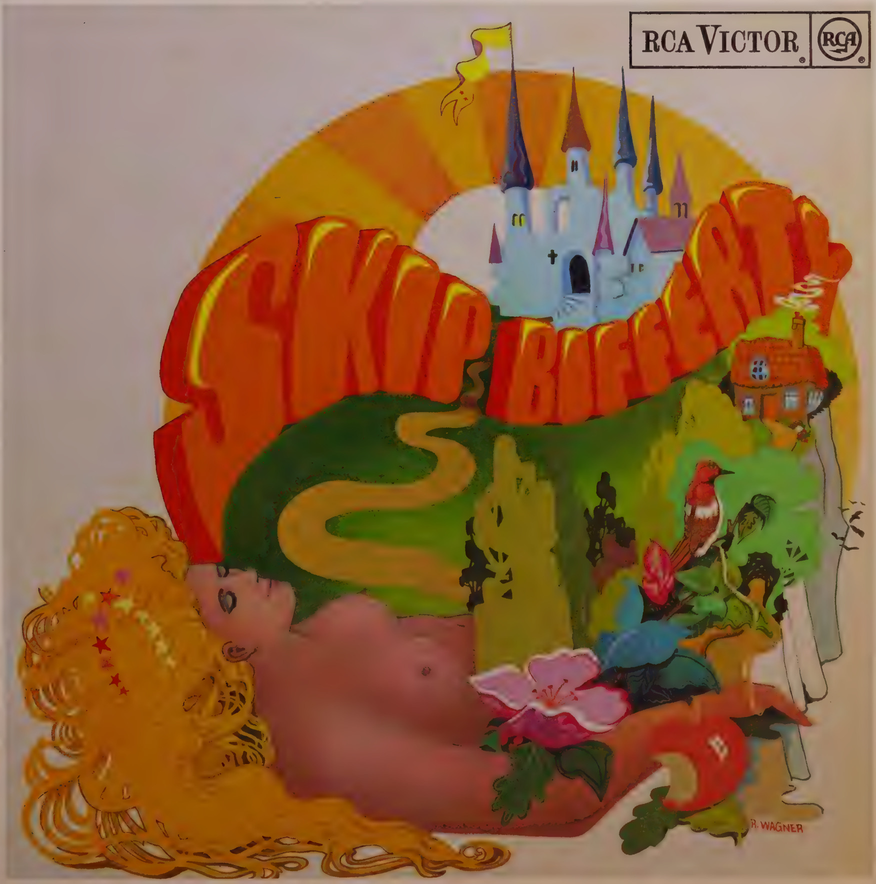
In August, RCA finally issued the LP, with oddly equivocal sleeve notes by DJ John Peel: "With conditions as they are, Skip Bifferty may not survive, but they have the creative talent necessary to win through." The following month, *Melody Maker* hailed it as "a brilliant first album by a struggling group that deserve recognition," while *Disc and Music Echo* raved that "for sheer creativity and originality, this new group are staggering." But the sensational cover artwork did little to attract buyers, perhaps because its style already seemed dated in those fast-moving days.



Just after its release, their roadie Roger Manifold failed to secure their van properly when they arrived to perform at Eel Pie Island. "We watched from the rustic arched bridge as the van, with all our gear in it, gurgled to the bottom of the Thames," sighs Gibson. This calamity convinced them to break with the increasingly miserable Arden, who reacted to the news with threats of violence. They duly fled to the Isle of Wight and had split by the end of the year.

Gibson's memory of the time is not entirely sharp: "It's a hazy period, to say the least, and the last thing I remember about it is Graham's dad driving down to take us back to Newcastle before we all starved to death."

"It was such a buzz working with them—they were so creative and had so much energy." VIC SMITH


RCA VICTOR
RCA
SKIP BIFFERTY
R. WAGNER

THE HUMAN BEINZ *Evolutions*

Released August 1968
Personnel Richard Belley (lead vocals, lead guitar) **Joe "Ting" Markulin** (rhythm guitar, vocals) **Mel Pachuta** (bass, vocals) **Mike Tatman** (drums)
Country US

LEFT TO RIGHT: BELLEY, MARKULIN, PACHUTA, TATMAN.

This Youngstown, Ohio quartet started life as The Premiers in 1964, and made a name for themselves playing covers. In 1966, they changed their name to the hipper Human Beingz and issued a couple of 45s each on the small Gateway and Elysian labels. "We were playing heavily around our local area, and by 1967 we'd got very popular," recalls Ting Markulin. A local record store owner arranged for Lex de Azevedo, a Capitol producer, to watch them, and he snapped them up. Having lately achieved a surprise success with novelty singer Mrs. Miller, he was looking for a more credible act with which to break into the pop charts.

He changed their name to the Human Beinz (a pun on the San Francisco "be-ins") and recorded their debut 45, a propulsive cover of the Isley Brothers' "Nobody But Me," in June 1967. Issued that September, it climbed up the chart, peaking at #8 in January 1968. Having a hit was a poisoned chalice, as the band discovered. "When we started we were a bar band specializing in covers, but Lex convinced us to do original material and experiment in the studio. He gave us the space to try backwards guitar and so on. But soul fans who liked "Nobody But Me" would boo us on club dates when we started playing the stuff we liked—heavier, Cream-influenced guitar music. They assumed we were just a soul band."

In late February, Capitol rushed out an album, also entitled *Nobody But Me*. An enjoyable collection of fuzz-tinged pop, it was not a proper representation of their sound. "We were more of a hard rock band than a bubblegum band," sighs Markulin. "You can hear in the first album that we liked Cream and Hendrix, fuzz and distortion, but Capitol wanted more of a top 40 sound." The same month, Capitol put out another 45, pairing two album cuts, "Turn On Your Love Light" and "It's Fun To Be Clean." "Capitol had no clue," says Ting. "Back then groups were given no respect or control—you just signed on the dotted line and did what you were told. The only things we had control of were the instruments we played and the clothes we wore!"

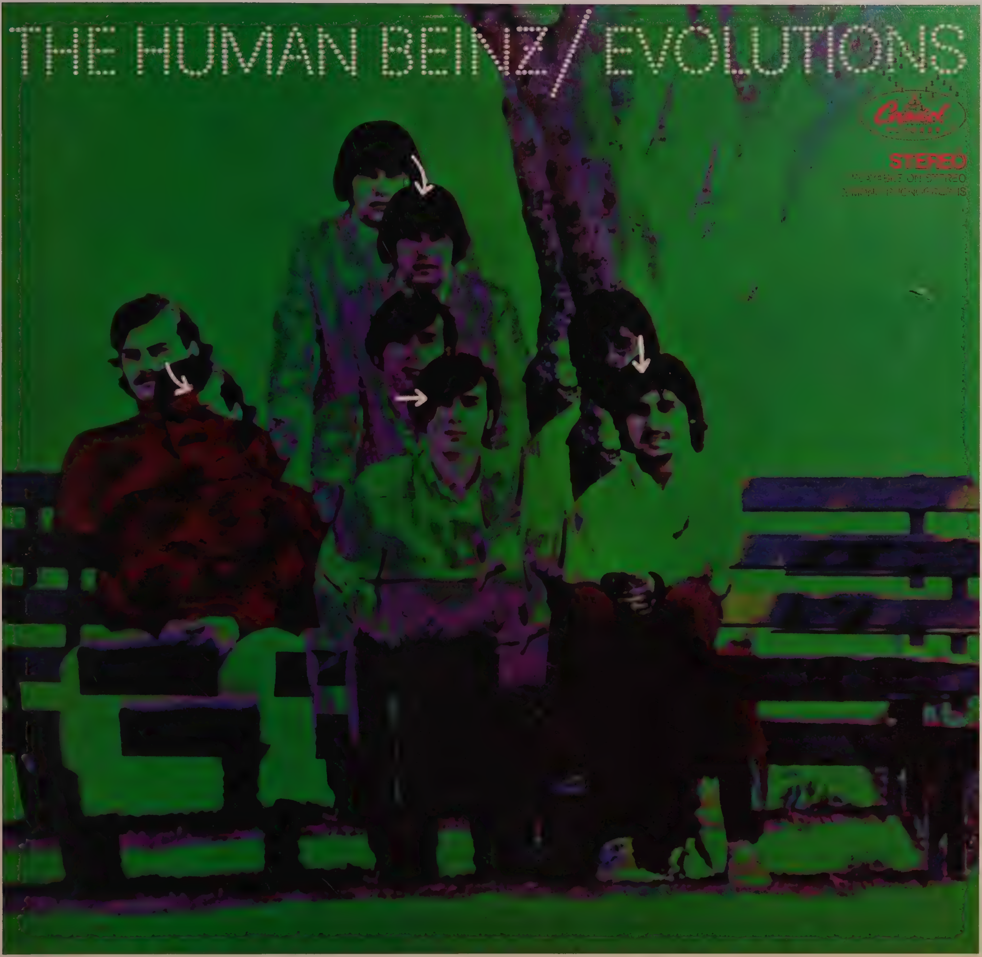
The disc stalled at #80 in the US, but became an unexpected smash in Japan, where it stayed at #1 for six straight weeks. Following a US tour with the Beach Boys, the quartet recorded their second album in Cleveland in April 1968. Also produced by de Azevedo, *Evolutions* showcased their identity much more than the debut, with fine guitar leads on a mixture of pop ("The Face," "If You Don't Mind," "Mrs. Applebee") and hard-edged punk ("Everytime Woman," "I've Got To Keep On Pushing"), as well as a superb extended psychedelic workout, "April 15th." The latter is heralded by one of the more bizarre conceits of the era—a piano being systematically wrecked. "Smashing the piano was Lex's idea," smiles Ting. "We liked country up to a point, and agreed to record one song in that vein. Lex had an idea for a joke about the pianist playing on for too long and thus having the band destroy his instrument as he played. We were given an old piano for free, and we bought axes and a two-man saw. The engineer, Ken Hamann, ran mikes into the alley by the studio, and we just attacked it!"

Evolutions is regarded as a classic today. *Billboard* was positive when it appeared in August ("this LP is a must for progressive rock fans"), but *Stereo Review* was dismissive saying, "the songs presented here sound as if they were written by a computer, so uniform and straight-faced are they." It failed to sell in large numbers. When two subsequent singles, "Every Time Woman / The Face" and "I've Got To Keep On Pushing / This Little Girl Of Mine" also flopped, despondency set in, and late in 1968, they decided to split.

Before that happened, however, came the most surreal episode in their career. "Lex came to Cleveland for one last attempt at recording a second hit. He wanted 'This Little Girl Of Mine' to be the A-side, and left us to do whatever we wanted for the B-side," remembers Ting. "We decided to try to recapture the original spirit of the band by recording a more or less live version of an old Isley Brothers tune, 'Hold On Baby.' It was a direct rip-off of 'Twist & Shout,' but somehow became another big hit in Japan." When news of its success filtered through, a promo tour was swiftly arranged. The disc eventually climbed to #1 over there, so they flew to Tokyo in March.

"We went ahead with the tour, even though we'd already broken up, because we had signed contracts and needed to avoid being sued. We assumed it would be low-key, but were met at the airport by screaming kids! We had no idea how popular we were there, and certainly didn't tell anyone that we'd agreed to split for good the moment we got off the plane back in America!" The band were treated like superstars wherever they went, and their visit culminated in a rapturously-received live performance, recorded without their knowledge. "Back home a couple of months later I was amazed to receive a new album in the mail called *The Human Beinz In Japan*!"

The album finds the band tearing through a selection of tracks from both their US LPs, as well as a spirited cover of Buffalo Springfield's "Mr. Soul." It was only issued in Japan, and few copies have ever surfaced. By the time they received theirs, the band had called it quits. Their reputation has continued to grow, however, especially through the eternal popularity of "Nobody But Me," which is firmly established as a radio staple, and is frequently used on TV and in movies, including Quentin Tarantino's *Kill Bill* and Martin Scorsese's *The Departed*.


THE HUMAN BEINZ / EVOLUTIONS
Capitol
STEREO

“We were more of a hard rock band than a bubblegum band.” JOE "TING" MARKULIN

SRC *SRC*

Released August 1968
Personnel Scott Richardson (lead vocals) Gary Quackenbush (lead guitar) Steve Lyman (rhythm guitar) Glenn Quackenbush (organ) Robin Dale (bass) E. G. Clawson (drums)
Country US

THE SCOT RICHARD CASE SHORTENED THEIR NAME TO SRC.

Although they're far less celebrated today than many of their contemporaries The Stooges and The MC5, in late-'60s Detroit SRC were equally revered. The improbably named Quackenbush brothers had started playing together in The Tremolos in 1963, alongside drummer Elmer George Clawson. In January 1964, they changed their name to The Fugitives, and the following year they released a phony live album on the tiny local Hideout label, *The Fugitives at Dave's Hideout*. After a period of turbulence during which the various members dispersed for college, they regrouped in late 1966 with vocalist Scott Richardson (formerly of fellow local heroes The Chosen Few), guitarist Steve Lyman and British-born, semi-competent bassist Robin Dale.

Inspired by Richardson's stage name and Lyman's middle name, they called themselves The Scot Richard Case and began to gig heavily around Michigan, sharing stages with Bob Seger, Ted Nugent, Brownsville Station, The MC5, The Psychedelic Stooges and other embryonic local stars. A 45 was issued on the small A-Square label in July, and by October, they'd started shortening their name to SRC. Boosted by their immense bank of equipment, they made a strong impact on the notoriously competitive local live scene, not least at the legendary Grande Ballroom.

Having declined an approach from The Who's manager Kit Lambert, they were put in touch with Capitol Records by local producer John Rhys. Following protracted negotiations about the level of creative freedom they would be allowed, they finally signed a contract in May 1968. Their debut album was taped in June and July at Tera Shirma Studios in Detroit, with Rhys overseeing the sessions and the band being in control of the finished product—a highly unusual state of affairs at the time. "We always wanted to control the creative process as much as we could," Glenn Quackenbush has stated. "That was really more important to us than anything… the music."

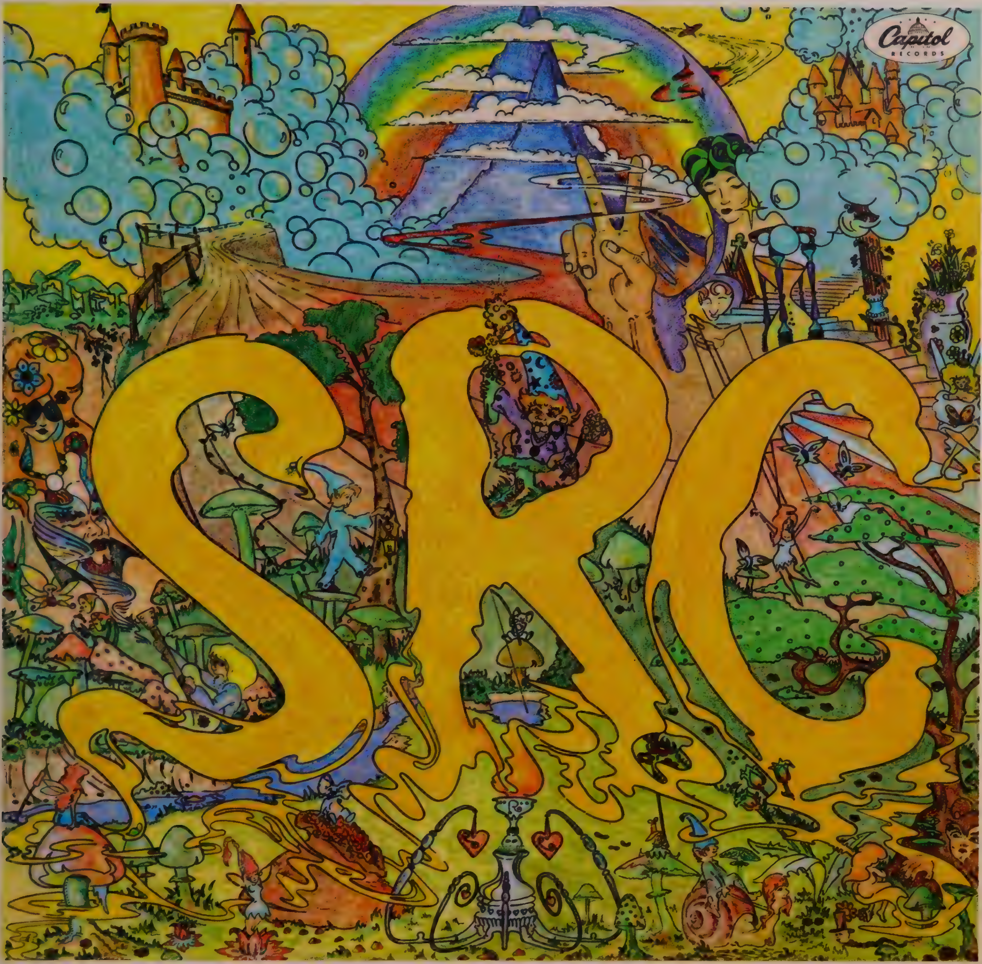
Highlights of the LP include the doom-laden "Black Sheep," a classic of downbeat psychedelia that was also released as a single (in a re-recorded version); the upbeat "Daystar," which boasts raving fuzz guitar and propulsive, Keith Moon-influenced drumming; and the ominous "Onesimpletask," which includes a terrific riff.

Few bands of the era had such a recognizable sound, which was largely down to Gary Quackenbush's piercing, distorted, sustain-heavy guitar style. "We really were taking a lot of good LSD at the time, and that was a major influence on how we played, how we wrote, how we put that together," he said in 2001.

With the album awaiting release, the band invited Steve Winwood, who was in town with Traffic, over to their house in Ann Arbor to listen to the master tape. "His mouth was hanging open after he heard 'Black Sheep,'" according to Steve Lyman. "He said, 'Let me hear that again!'"

The album appeared towards the end of August, housed in a dazzling sleeve by Ron Ashcroft that shows fairies, pixies and elves sitting on toadstools and riding snails—but the music within was far from standard hippie fare. Showcasing their unusual, intense sound, it combines the Motor City's energy with a plodding, spacey vibe of their own.

Though the album only grazed the national charts in October, peaking at #147, the same month underground paper the *Plain Dealer* claimed it had sold 20,000 copies in its first three weeks of release. With the album and single out, they shifted gear, sharing stages with The Velvet Underground, Quicksilver Messenger Service, Albert Collins and others, and went on to issue two further albums. However, their debut held an especially fond place for Gary Quackenbush: "We really wanted to make something that sounded like nothing you've ever had before—and I think we did a good job. Twenty-twenty after the fact, but that's just an amazing record."


Capitol
RECORDS
SRC

"We really wanted to make something that sounded like nothing you've ever had before." GARY QUACKENBUSH

H. P. LOVECRAFT *H. P. Lovecraft II*

Released September 1968
Personnel **George Edwards** (vocals, acoustic and electric guitar, bass) **Dave Michaels** (vocals, keyboards) **Tony Cavallari** (lead guitar, vocals) **Jeff Boyan** (bass, vocals) **Michael Tegza** (drums, vocals)
Country US

It is entirely fitting that H. P. Lovecraft's music has an eerie feel to it, given that they borrowed their name from the renowned author of horror stories. Their first release was, in fact, a solo recording by former folkie George Edwards, whose management were fans of the writer and used it as a pseudonym for him. Following its release, Edwards and his multi-instrumentalist pal, Dave Michaels, decided to form a band in their native Chicago in March 1967.

With varied backgrounds in folk, country, rock and pop, they got a set together during lengthy nocturnal practice sessions in a deserted downtown office building and began to play gigs, notably in a local club named the Cellar. "We basically work within a rock framework, but still try to play all different kinds of variations within it," Edwards explained in a 1967 press release. "We're not trying to prove anything with our music. We have a good time playing what we want to play, and hope that people will accept it." Michaels was more bullish: "We're exploding with a sound that is beyond comparison, even to the educated ear."

Recorded virtually live in the studio, their self-titled debut album combined coffeehouse folk and psychedelic influences, with arrangements that incorporated an 8-piece orchestra. In particular, the LP showcased the unique blend of Edwards' haunting voice and Michaels' more operatic 4-octave range. Though the varied material mostly consists of cover versions, most agree that it peaks on one of their originals, "The White Ship," a spellbinding masterpiece that runs for over six minutes.

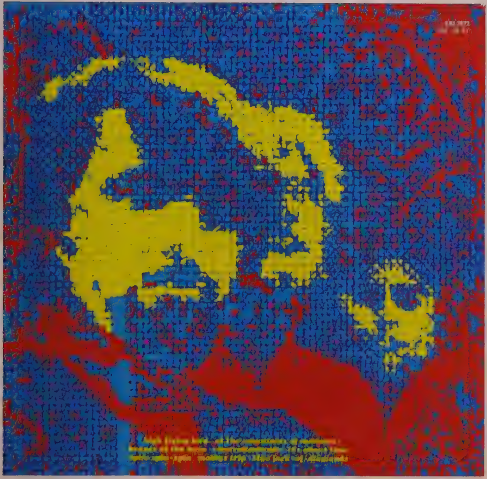
Following the LP's September release, the band toured the West Coast, appearing at the Fillmore, the Winterland and elsewhere. They shared bills with The Grateful Dead, Jefferson Airplane and Moby Grape, as well as visiting UK acts including Donovan, Pink Floyd and The Who, and made a strong impact with their flamboyant clothing and unusual tactic of placing teenage drummer Michael Tegza center-stage. "HP Lovecraft delighted audiences at the Kaleidoscope with their bag of songs," enthused *Teen Life* magazine. "Expect great things from this group and you're not liable to be disappointed." For Edwards, "Some of my best memories of all the shows we ever played were the shows with Traffic and Buffalo Springfield. There was a compatibility factor with both of those bands.... I felt that they had the same kind of drive and energy that Lovecraft had at its peak."

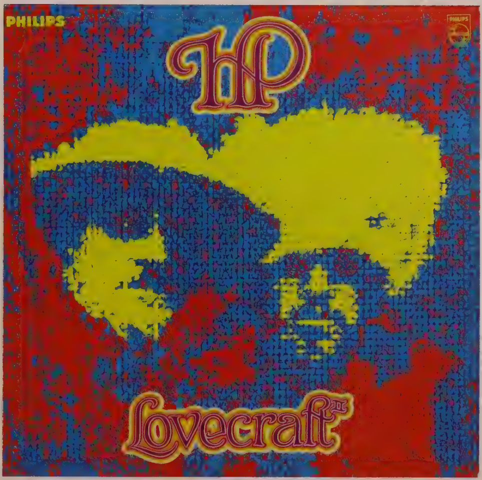
Having fallen for the Californian lifestyle, they fulfilled their remaining East Coast dates and relocated to the Bay Area of San Francisco's in February 1968. In April, bassist Jerry McGeorge (a former member of Chicago garage legends The Shadows Of Knight) departed, to be replaced by fellow Chicagoan Jeffrey Boyan, just in time to record their second album.

Touring had tightened their sound, but left scant time for writing new material, so when they went into I. D. Sound Studios in Los Angeles in June, they were reliant upon improvisation and ingenuity to see them through. This made British engineer Chris Huston invaluable. "Chris came up with a lot of very innovative techniques that, prior to that record, had not really been used," Edwards has stated. "He was way ahead of his time. We had no material, the band was totally fried, and Chris helped us make a record. That record would never have happened without Chris."

The album is indeed exceptionally well recorded, with creative use of stereo, and (like its predecessor) little in the way of electric guitar—something that distinguishes their music from that of their peers. The music retains the drifting, atmospheric approach of their debut but applies a more overtly acid-influenced sound to the fundamentally folky material. The opening "Spin, Spin, Spin," penned by Chicago poet Kent Foreman, is a terrific psychedelic ballad, as is "It's About Time," also by Foreman, which incorporates an effective chamber arrangement. A languid rendition of the much-covered "High Flying Bird" works well, too. Elsewhere the instrumental "Electrallentando" builds to an intense climax, "At The Mountains Of Madness" (a title borrowed from their namesake) is evocatively trippy, and there's a 40-second snippet by the originator of "word jazz," Ken Nordine.

The album appeared in a bright psychedelic sleeve in September 1968 but received barely any attention. In hindsight, Edwards feels that "although there were some wonderful moments, we simply hadn't had the time to make the record that we'd wanted to—it was a great learning experience, but it wasn't at all the record we'd wanted to make." By then, the band was riven by arguments, so Michaels decided to return to Chicago to pursue his studies, and the band reluctantly called it quits.

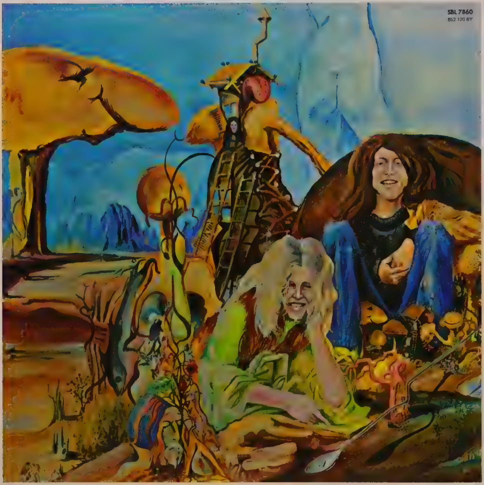



PHILIPS
PHILIPS
HP
Lovecraft II

“We’re exploding with a sound that is beyond comparison, even to the educated ear.” DAVE MICHAELS

BLUE CHEER *Outsideinside*

Released September 1968
Personnel Leigh Stephens (guitar) Dickie Peterson (bass, vocals) Paul Whaley (drums)
Country US



This trio had the dubious distinction of being known as the loudest band in the world, and therefore occupy an important niche in music history as the originators of heavy metal. Their manager, a former Hells Angel named Gut Turk, remarked to *Hullabaloo* magazine in 1968: "They play so hard and so heavy they make cottage cheese out of the air," and an unfortunate pigeon is said to have exploded when it flew past their speaker stacks during an open-air performance.

They initially formed in California in 1966, naming themselves after a potent strain of LSD. Over the course of 1967, they trimmed down to a trio, following the model of Cream and The Jimi Hendrix Experience. Out of step with the gentleness of the local hippie scene, they made an immediate impact with their debut 45, a bludgeoning cover of Eddie Cochran's "Summertime Blues," which appeared in January 1968. It eventually reached #14 on the US chart, propelling its parent album, *Vincebus Eruptum* (cod Latin for "bursting out of chains") to #11.

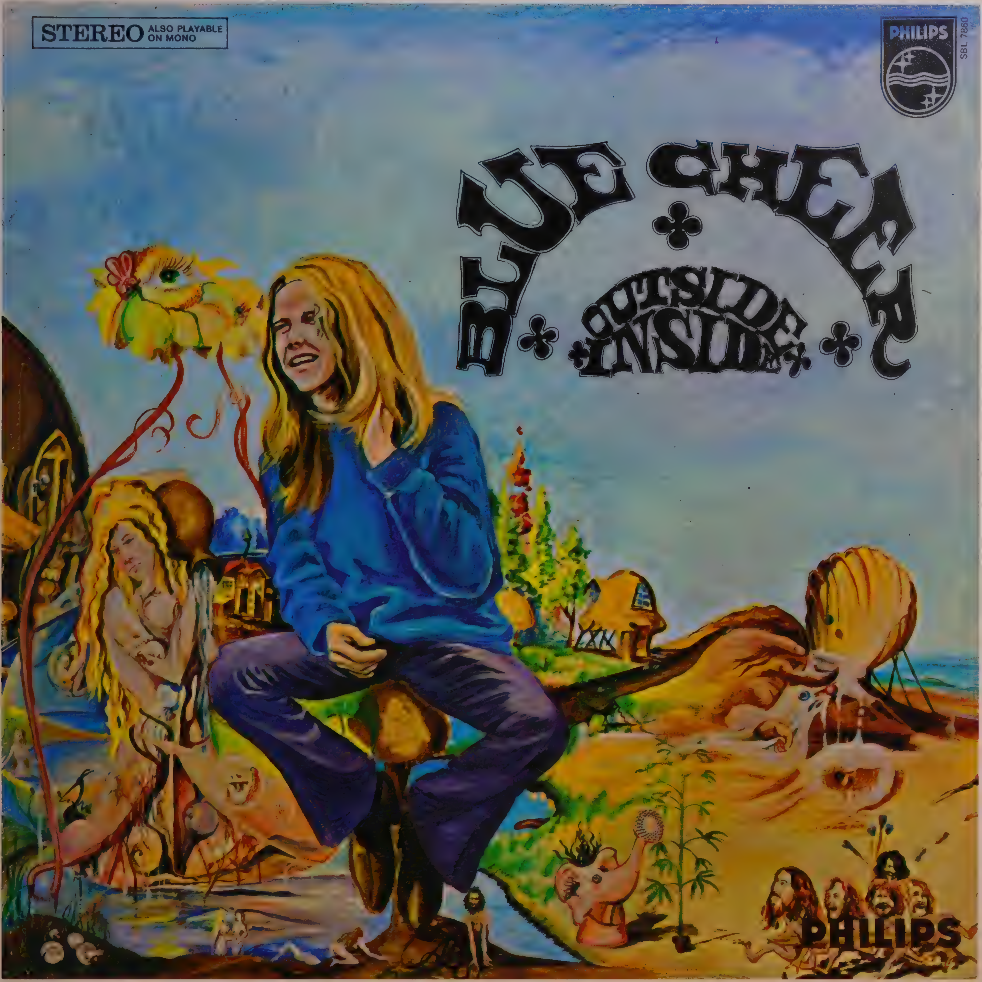
The hype surrounding the volume at which they played certainly helped. Lillian Roxon wrote in her celebrated *Rock Encyclopedia* in 1969: "There are people who still ache from the sheer loudness of those three very young and very small boys and their six gigantic Marshall amplifiers." As Peterson told *Hullabaloo*, "We're extremists, I guess, but the more powerful our sound, the better." Their producer Abe "Voco" Kesh, meanwhile, claimed: "At the start of the recording sessions, the engineer and I were in the control booth. The needles on the board were registering heavily, but the group wasn't playing. It turned out that just the hum of their Marshall amps caused the readings to register!" Gut added that Whaley was "the nicest, quietest little cat you'll ever meet, but his hands are a bloody mess after each performance."

The second album, *Outsideinside*, was recorded in May 1968, with help on keyboards from their friend Ralph Kellogg, and some cowrites from their old friend (and former bandmate) Peter Wagner. Its title refers to the fact that the band was supposedly requested by their record company to record the bulk of it outdoors, for fear of damaging the studio. "They are so loud that no recording studio can capture their sound," stated the music newspaper *Go* that month. "Therefore Philips Records rented a pier on the edge of the Hudson River for three days, at $1,000 a day." The album was completed with overdubs in studios in New York and San Francisco, with assistance from Eddie Kramer, Jimi Hendrix's engineer of choice.

Outsideinside was almost as heavy as their debut and a touch more sophisticated in its musicianship and arrangements. It opens with the magnificently weird and wasted rocker "Feathers From Your Tree," which was the unlikely extracted single (a more obvious choice would have been their brutal cover of The Stones' "Satisfaction"). Other highlights include the trippy "Sun Cycle" and the furious headbanger "Come And Get It." Put simply, no one else was making music this heavy at the time.

Perhaps unsurprisingly, reviewers were harsh when it appeared in September 1968, housed in a lavish, triple foldout cover. "The most interesting thing about this album is the cover and the liner notes," sniffed *Go*. "By and large the album is a waste of time, unless you dig things just because they are loud." *Eye* magazine, meanwhile, stated: "Blue Cheer has this month's comedy album. While the group has improved, the results cannot yet be taken seriously. Leigh Stephens is more adept at his imitations of Jimi Hendrix, and Dick Peterson sings with a little more taste, but after that, forget it."

Shortly after its release, lead guitarist Leigh Stephens departed, following disagreements with his bandmates over the band's direction. He also claimed to be the only drug-free member. Commenting in an interview with Jason Ritchie for the getreadytorock.com website in 2003, the late Dickie Peterson was unmoved: "I don't know anyone who killed themselves with LSD, but I know plenty who did with heroin and alcohol. When you took LSD, the music took on a whole new perspective and the whole sound changed." The band made four further albums with various personnel, before splitting in 1971. But for lovers of vintage acid metal, *Outsideinside* is the favorite.


STEREO ALSO PLAYABLE ON MONO
PHILIPS
SBL 7860
BLUE CHEER
OUTSIDE INSIDE
PHILIPS

“When you took LSD, the music took on a whole new perspective and the whole sound changed.” DICKIE PETERSON

ROTARY CONNECTION *Aladdin*

Released October 1968
Personnel **Minnie Riperton** (vocals) **Sidney Barnes** (vocals) **Tommy Vincent** (vocals) **Bobby Simms** (guitar, backing vocals) **Judy Hauff** (vocals, keyboards) **Mitch Aliotta** (bass, backing vocals) **Ken Venegas** (drums)
Country US

Marshall Chess, who was head of Cadet Records in Detroit, assembled this "psychedelic soul" outfit in 1967 in a bid to tap into the fast-expanding underground market. As he put it: "I had the key to the recording studio and it was empty most nights!" Marshall's plan was to promote releases on Cadet, a subsidiary of Chess Records, in a way that appealed to the widest possible market. He approached both black and white musicians to join the band, as well as the arranger Charles Stepney, who worked for the company and had recently noted similarities between Beethoven and psychedelic rock, mainly in the way both built to explosive climaxes.

Minnie Riperton,who possessed an astounding range of four-and-a-half octaves, was his first recruit. She had issued some singles and sung on numerous sessions but more recently had been working as the company's receptionist. Chess also recruited Sidney Barnes, a songwriter who had worked at Motown and with Little Richard. The lineup was completed by three members of local rock band Proper Strangers, who were white.

Taped with help from session players such as guitarist Phil Upchurch and bassist/trombonist Louis Satterfield, their first album appeared in February 1968. An audacious blend of originals and imaginative covers, with extravagant orchestrations, prominent drums and plenty of sitar, distorted guitar and electronics, it climbed to #37, propelled by FM radio play.

The band hit the road to promote the album. "We were a great opening act," reflected Barnes in 2004. "It was a dream. I wish you could have seen us. I was at this party one night, and there was Jim Morrison, and I'm talking with Mick and Keith, and Grace Slick was there."

On their second album, Stepney largely took over production from Chess. "He was so engrossed in the orchestration and arrangements," according to Barnes. "He wasn't really a collaborative producer, and hated rock 'n' roll. He could be pretty hard on the musicians... but it was a lot of fun. We would have twenty to thirty pieces in the orchestra, but we would only have a couple of takes for most songs."

Aladdin adopts an overt rock 'n' roll sound, though its arrangements still feature prominent horns and strings, courtesy of The Chicago Symphony Orchestra. The opener, "Life Could," marries psychedelic guitar to a fat beat and blaring horns. "Teach Me How To Fly" is irresistible, twitchy pop with squalling electronics. The title track is melodic and funky, "I Took A Ride (Caravan)" rides a heavy Eastern groove and "I Feel Sorry" has some tough distorted guitar. The album benefits from a sweeping, cinematic production, with drums high in the mix and superb use of stereo separation and studio trickery. Stepney told *Down Beat* in 1970: "I really prefer what some might call old-fashioned means of producing the sounds we accept as electronic. I can get excellent effects by altering and distorting legitimate sounds with tapes and stuff."

Aladdin was issued in October 1968, trailed by an ad that stated: "The second Rotary Connection album may be the first space operetta ever recorded."

Yet sales were disappointing. By Riperton's subsequent account, Chess did not do enough to push the band, and even when they did have the occasional promotional engagement, it did not always go smoothly. As Barnes put it: "We had some promotion in Wisconsin, but it wasn't as integrated down there, so we only sent the white part of the group. Of course, without me and Minnie it didn't sound so good, so they came back!"

Barely a month after *Aladdin's* release, the band's next album appeared. *Peace* was a Christmas album with a twist—psychedelic guitar. The chances of the *Peace* album becoming the sound track to hippie festivities, however, were undermined by an advertisement in *Billboard* of December 7, 1968 that covered a full page and depicted a bloodied Santa Claus lying on a battlefield. The ad was intended as a comment on the Vietnam conflict, but wary distributors assumed the image would also be on the front cover of the LP and canceled their orders. The band never recovered their momentum, although they did issue three further albums before tensions with Stepney contributed to their dissolution.

The surviving members have no hard feelings about the experience. Barnes said in 2006: "I think Rotary Connection was the right thing at the right time, and some of those records are pretty fucking wild!"

HAVING BOTH BLACK AND WHITE MUSICIANS IN THE BAND CAUSED ROTARY CONNECTION PROBLEMS IN US STATES WHERE SEGREGATION WAS STILL ENFORCED.

“We were a great opening act. It was a dream. I wish you could have seen us.” SIDNEY BARNES

ROTARY CONNECTION
ALADDIN

GROUP 1850 *Agemo's Trip to Mother Earth*

Released January 1969

Personnel **Peter Sjardin** (vocals, flute, organ, timpani) **Daniel "Dean" van Bergen** (guitar) **Ruud van Buuren** (bass) **Beer Klaasse** (drums)

Country Netherlands

CLOCKWISE FROM THE TOP: SJARDIN, VAN BUUREN, VAN BERGEN, KLASSE, 1969

Formed in the Hague, Holland in November 1964 and led by the enigmatic Peter Sjardin, this quartet was audacious from the start, initially naming themselves The Klits. By January 1966, they'd become Group (or Groep) 1850, inspired by an inscription on a watch Sjardin had inherited from his grandfather. They earned immediate notoriety when Sjardin destroyed his organ at a gig at Scheveningen Casino that May, and went on to make some of the most imaginative and way-out singles of the era, belying the insular R&B scene from which they arose. Four superb 45s appeared in Holland between November 1966 and March 1968, firmly establishing them as the country's most adventurous band.

They cemented their reputation as underground heroes by opening for The Mothers Of Invention at the Amsterdam Concertgebouw on September 24, 1967, and that December saw the release of "Mother No-Head." A crazed mash-up of tribal drums, psychedelic guitar from Dean van Bergen, ghostly chanting and Frère Jacques, it reached #24 on the national chart, paving the way for their debut LP—the first concept album ever made in the Netherlands.

Recorded over eight full days in mid-1968, *Agemo's Trip To Mother Earth* is an ambitious (and not entirely comprehensible) suite about a boy named Agemo ("omega" backwards) who lives on a planet called Irotas ("satori" backwards) and is desperate to visit Earth, but is disillusioned by what he finds there. According to drummer Gerard "Beer" Klaasse, "Hashish had a great impact on Peter and Dean. They became hallucinatory and started to visit cemeteries, preferably late at night, to get new song ideas."

The material they came up with isn't morbid, but it's certainly unsettling and shot through with black humor. The songs are catchy and likable, if restlessly intense, packed with all sorts of weird in-jokes, tangential riffs and studio effects. In fact, getting the balance right was a painstaking process: as van Bergen told the Dutch music paper *Hitweek* at the time: "A significant proportion of the studio time was spent having exhaustive discussions with the engineer, Gerard Beckers, and the producer, Hans van Hemert, who initially didn't like it at all—but in the end they were both completely sold on it."

The quartet's musicianship is excellent, with stunning guitar tones and solos from van Bergen in every song; powerful, imaginative drumming from Klaasse; and striking words from the poet Hans Wesseling. It's hard to find points of comparison: there are echoes of Pink Floyd, The Mothers Of Invention and Soft Machine, but their sound was unique, from the blissful "Little Fly" and acid-fried "I Put My Hands On Your Shoulder" to the crazed "A Point In This Life" and otherworldly "Reborn." As Sjardin attempted to explain to *Hitweek*: "It is music that demands a strict critical response from the listener."

The band insisted on designing the lavish cover themselves, persuading Philips that an expensive gimmick would help market the LP. The front shows a 3-D photo of the musicians and their circle, while the gatefold offers lyrics and a narrative, as well as a page containing a pair of glasses through which the cover image can be viewed in all its glory. Copies with the glasses intact are almost unheard of these days, and the British release disregarded the 3-D concept.

Agemo's Trip To Mother Earth made enough impact in the Netherlands for *Billboard* to report in April 1969 that the Dutch television company TROS-TV was in the process of shooting a color adaptation, for screening later in the year. However, if it was made, it has yet to resurface and by that spring, a lot of the joy had gone out of the band. According to bassist Ruud van Buuren, "During gigs it became increasingly difficult to keep everything together. More and more Beer and I had to try to bring things to a successful end, while Peter and Dean went too far. After gigs there were more troubles, like stolen liquor and tablecloths, and a cross and a bible from a church, as well as a fire in the mattress we sat on in the van. By the end it was certainly no fun anymore." Sjardin assembled a new version of the band, which made more fine music, but it's the earlier incarnation that most listeners keep coming back to.

GROUP 1850
AGEMO'S TRIP TO MOTHER EARTH
PHILIPS

"It is music that demands a strict critical response from the listener." *HITWEEK*, JANUARY 1969

MAD RIVER *Mad River*

Released October 1968
Personnel **Lawrence Hammond** (vocals, guitar) **David Robinson** (guitar) **Rick Bockner** (guitar)
Tom Manning (guitar) **Greg Dewey** (drums)
Country US

This unique quintet met at California's progressive Antioch College in 1966. Having jammed on folk, blues and Eastern standards, they headed for San Francisco when their studies drew to a close the following year. Unlike the majority of psychedelic bands, they favored dissonant, minor-key material and surreal, despairing lyrics, their material being intricately arranged and rehearsed. As guitarist David Robinson puts it: "You really had to be interested in the music to be a Mad River fan. We were not an easy band to listen to."

Their first big break came when they replaced Moby Grape as support for Vanilla Fudge at the Avalon in August 1967, though their high-volume, aggressively distinctive style wasn't easy for the uninitiated to appreciate, as a rare live recording attests. Having made the extraordinary *Wind Chimes* EP for the independent Wee label, they reached the ears of influential DJ Tom Donahue, who gave it some airtime, arousing record company interest. Capitol—which had recently snapped up Quicksilver Messenger Service and The Steve Miller Band—signed them at the end of the year, granting them artistic freedom and approval over their artwork. Their $10,000 advance was spent on a van and new equipment, and by the start of 1968, they were playing at the Fillmore with the likes of Quicksilver and Phil Ochs.

Assigned to producer Nik Venet, they spent three weeks recording their debut over the summer. Despite finding Venet somewhat unsympathetic, they managed to distill their intense, unsettling sound, with dense arrangements, odd tunings, spiky guitar lines and twitchy drumming forming a nightmarish background for the impassioned vocals Hammond produced and the scary lyrics. Tracks like "Merciful Monks," "Amphetamine Gazelle," "High All The Time" and "War Goes On" epitomize the paranoid flip side to the hippie dream. *Mad River* is an "acid rock" album that surely never inspired anyone to go near a hallucinogen.

With the LP in the can, Mad River played numerous gigs in the summer of 1968, including one of their biggest ever shows, alongside Big Brother & The Holding Company (whose *Cheap Thrills* was heading for the national #1 spot), as well as a stint at Vancouver's Retinal Circus club. But their music was always going to be underground, and album sales were not up to Capitol's expectations. In fact, the album itself wasn't up to the band's expectations—Capitol changed the artwork around, in defiance of the band's contract, as well as misspelling Bockner's name, wrongly identifying the band members on the back cover and mastering the music too fast in a misguided attempt to enhance its fidelity.

Unsurprisingly, critics had little idea how to react. "Very much in tune with today's sounds," hedged *Billboard*. *Stereo Review* was blunter: "The trouble I have with Mad River is that I don't take speed, smoke pot, trip with LSD or appreciate the new vogue for 8-minute songs."

As it happens, they were not an especially druggy outfit, but anyone listening to the album can be forgiven for assuming otherwise. Perhaps the most deadly blow of all was delivered by *Rolling Stone*. Ed Ward dismissed the album as "just a lot of very derivative, extremely structureless, poorly engineered, very disheartening trivia."

LEFT TO RIGHT: DEWEY ROBINSON, BOCKNER, HAMMOND.

The band was crushed, and at the end of the year, Manning decided to return to college at Antioch. His bandmates persevered, however, and in early 1969 returned to the studio to record the brilliant *Paradise Bar & Grill* (issued in July), which introduced strong elements of folk and country music to their acid rock base. But anarchic radio spots in which a minute's silence was followed by the words, "This moment of silence has been brought to you by Mad River, Capitol recording artists" did little for sales, and the label dropped them. A final gig was played on the campus at Berkeley, after which Dewey joined Country Joe & The Fish in time for their appearance at Woodstock.

Half a century later, the band look back on their recordings with mixed feelings, but as Robinson concludes: "It's immensely satisfying to work with a group of musicians and come up with something that hasn't been done before, that's totally original.... We were really creating and learning, and we were plowing new ground. And that's an exciting place to be."

"You really had to be interested in the music to be a Mad River fan. We were not an easy band to listen to." DAVID ROBINSON

STEREO
MAD RIVER

THE INSECT TRUST *The Insect Trust*

Released November 1968
Personnel **Nancy Jeffries** (vocals) **Bill Barth** (guitar) **Bob Palmer** (clarinet, alto sax) **Luke Faust** (guitars, banjo, fiddle, harmonica) **Trevor Koehler** (saxophone)
Country US

Tuneful, intelligent and highly musical, this inventive quintet combined elements of rock, jazz, bluegrass, soul, Dixieland, folk, raga and blues to create a sound described in *Rolling Stone* at the time as "absolutely original and unique." Bill Barth was a keen guitarist and record collector who—along with acoustic virtuoso John Fahey and future Canned Heat guitarist Henry Vestine—had tracked down Southern bluesmen such as Bukka White and Skip James in the early '60s. He began playing with Nancy Jeffries and Bob Palmer in The Solips, and in 1966, they formed the Memphis Country Blues Society, which held annual festivals. It was at the second of these festivals that The Insect Trust coalesced.

The members had known and played with each other in different configurations for years, and plucked a name from William Burroughs' *Naked Lunch*. In a contemporary *Hit Parader* profile, Barth described their sound having "a traditional slant developed through some modern playing styles, a music that sometimes sounds vaguely archaic, but never rooted in one particular period." After soaking up influences in Memphis, they decamped to Hoboken, New Jersey, where they added Luke Faust and jammed on the roof of the deserted tenement they called home.

In April 1968, they landed an unexpected $25,000 advance from Capitol through their manager, Steve Duboff, who was the husband of Palmer's assistant at his day job on *Go* magazine. They duly recorded their debut that summer.

The Insect Trust sounds strikingly homegrown, in contrast to almost all other US underground bands of the time. The majority were in thrall to Eastern sounds or heavily distorted electric guitar, but The Insect Trust prioritized banjos, clarinets and saxophones, whilst remaining unmistakably psychedelic in sensibility. As Barth later remarked, "Fusion music was beginning to happen in those days, and I personally regarded it as mush. I tried to keep the individual flavors distinct enough to be noticed as individual and distinct, even when we used several different idioms within one tune."

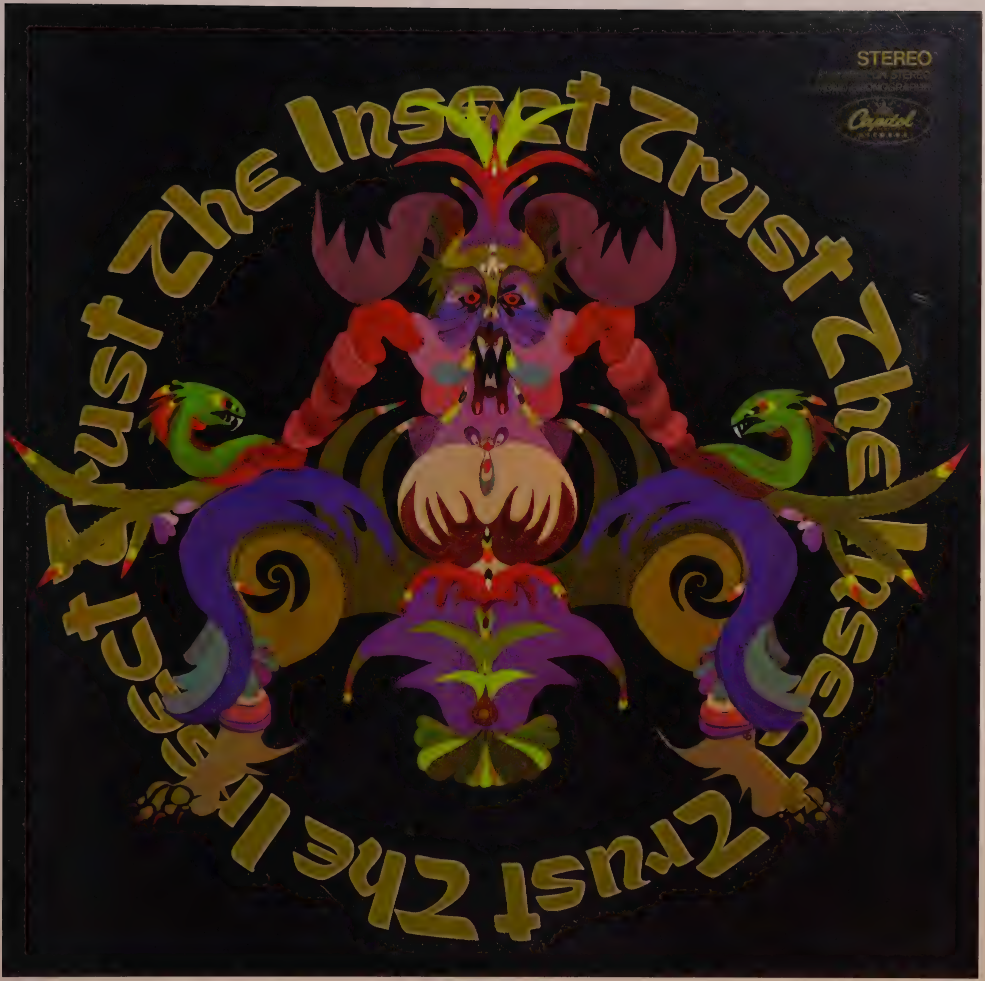
Opening with "The Skin Game," whose beautiful melody soon gives way to avant-garde jamming, their love of traditional American music shines through in the beautiful bottleneck on "Going Home," the lilting reeds on "World War I Song," and the fiddle and banjo on "Foggy River Bridge Fly." There are pretty ballads ("Been Here And Gone So Soon"), hard rock ("Brighter Than Day"), and even elements of funk (the epic "Special Rider Blues"); all are played with consummate skill, and sung by Jeffries in a voice both mellow and commanding.

The Insect Trust had truly forged something new out of the past, and what makes the success of their experiment particularly remarkable is that they had no bassist or drummer, employing a variety of session players instead. Nonetheless, as 1969 progressed they opened concerts for Pink Floyd, Frank Zappa, Santana, Sly & The Family Stone, The Doors and several others.

Their second album, *Hoboken Saturday Night*, issued on Atco in January 1970 after Capitol dropped them, combined a similarly broad range of styles, and even included a lovely ballad with lyrics by the enigmatic Thomas Pynchon, "The Eyes Of A New York Woman."

Critical response was ecstatic, but few bought it, and the band found it increasingly hard to support the cost of a hired rhythm section. Barth's overly enthusiastic use of hashish led to him being ousted, and his broke and demoralized bandmates finally decided to call it a day in 1971, following which Palmer became the *New York Times*' popular music critic, and Jeffries became a vice president at Elektra Records.

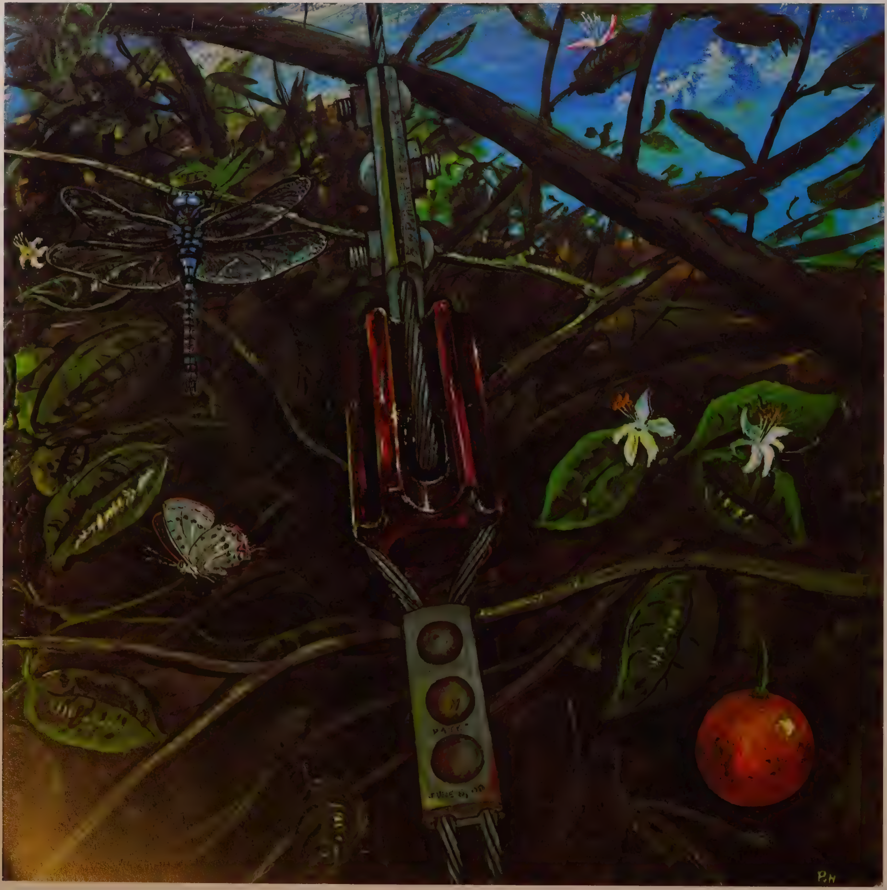
LEFT TO RIGHT: KOEHLER, JEFFRIES, FAUST, PALMER, BARTH.


STEREO
Capitol
The Insect Trust The Insect Trust The Insect Trust

“Fusion music was beginning to happen in those days, and I personally regarded it as mush.” BILL BARTH

DRAGONFLY *Dragonfly*

Released October 1968
Personnel **Gerry Jimerfield** (vocals, rhythm guitar) **Randy Russ** (lead guitar) **Jack Duncan** (bass) **Barry Davis** (drums)
Country US



"When we started off, we were doing soul and blues, music that we liked and was danceable." RANDY RUSS

In early 1967, Colorado singer-guitarist Gerry Jimerfield joined forces with Texans Jack Duncan and Barry Davis to form the Lords Of London. They invited fellow Texan Randy Russ to join on lead guitar, and the lineup was completed by organist Ernie McElwaine. The quintet lived and rehearsed in a hotel owned by Jimerfield's parents in Durango, which Russ describes as "a beautiful town nestled in pine-covered mountains." Over two months, they evolved their own sound. "When we started off, we were doing soul and blues, music that we liked and was danceable. As time went by, listening to The Who, Vanilla Fudge, Cream and Hendrix, there was some sort of progression that was not planned, but just happened. It's not that we were copying them; it's that we took what we liked and made it our own."

Having conquered the small local scene, in the fall of 1967 they packed their gear into their old bread van and blew their small savings on a trip to Los Angeles, where they hoped to make their fortune. Under the new name of The Legend, they soon encountered managers Tony Sepe and Marty Brooks, who were in the throes of setting up their own label, Megaphone. "Suddenly Tony and Marty were big shots in a new record company, while we were starving in a motel on the Sunset Strip with $12 a day between us," said Russ.

The band were quickly put into the studio, where they recorded an album under pressure. "Tony and Marty did everything without asking us. For example, we had done three or four songs and needed to eat, so we went back to Colorado and did a few gigs. When we got back, they had hired studio people to finish the instrumental part of the album. We were pissed." The LP crept out in the spring of 1968, and while it's no embarrassment, it failed to capture the true power of the band.

Assuming their connection with Megaphone had come to an end, they resumed performing in their old haunts, minus McElwain, and became heavier and heavier. "Our first gig just out of LA was in Waco, Texas, and we were fired because we were too loud!" chuckled Russ. "Gerry and I would mesh together during the leads. We had real long leads—I would push until I got everything I could out of it. Then Jack would come in with some mind-blowing bass lead, and Barry would go into a drum thing."

One night, they were surprised to see Marty Brooks in the audience: "We were playing the Family Dog in Denver with The Box Tops, and he flew into town to hear us. He was blown away, and went back to LA to tell Tony." In no time at all the duo had prevailed upon the band to make another album—this time on their own terms. Without their managers interfering, they returned to the studio in Los Angeles in June, delivering a stunning collection of psychedelic hard rock with one foot in the '60s (clear Who and Hendrix influences) and the other in the '70s, anticipating the blitzkrieg of bands such as The Stooges and Grand Funk Railroad. The album appeared in October 1968, its title apparently inspired by the cover artwork, a painting Brooks had bought from an acid-casualty street artist on the Sunset Strip who only communicated in animal noises. There was no name anywhere on the sleeve, and the inside of the gatefold offered no credits. The trade magazine *Cash Box* called it "one of the grooviest albums by a new group we've heard in a long while," adding that it contained "some mind-blowing heavy rock sounds," but it was barely distributed, and the label collapsed almost as soon as it appeared. It was the final straw, and coupled with Jimerfield suffering a breakdown, Dragonfly had split by the close of 1968.

"There are so many things we could have done better," concludes Russ, who has never stopped playing in bands. "But there are some things I like about the album. I'm proud of how it came back alive, in a way." And fear not—he is still very much a lover of heavy guitar. "There's some real talent out there that could blow my socks off in a second. But I can still melt the butter."

ABOVE, LEFT TO RIGHT: DAVIS, DUNCAN, JIMERFIELD, RUSS, 1968.

LEFT: RANDY RUSS "MELTING THE BUTTER," 1968.

UK ROCK FESTIVALS

Although live music infrastructure and technology in the UK lagged behind the US and local authorities tended to take a dim view of hippies, several remarkable gatherings still managed to take place.

BLOWING BUBBLES AT ALEXANDRA PALACE, 1967.

THE 14 HOUR TECHNICOLOR DREAM

Alexandra Palace, London
April 29, 1967

Organized as a fund-raiser by and for the *International Times*, this multimedia one-nighter was an approximation of the Californian "Be-Ins," offering music, lights and sideshows on an impressive scale, with up to 10,000 attendees (including a very stoned John Lennon). The cavernous venue wasn't blessed with ideal acoustics for rock 'n' roll, especially with music emanating from two stages at once, but bands including Pink Floyd, The Pretty Things, The Sam Gopal Dream and The Soft Machine played the night away, and surviving footage conveys a vivid sense of the era.

BARBEQUE '67

Spalding, Lincolnshire
May 29, 1967

Held in the unlikely surroundings of a Tulip Bulb Auction Hall that was more accurately a cattle shed, this one-day event was poorly organized and oversold. The venue was claustrophobic and hot, with an inadequate sound system. Nonetheless, the sweating, 4,000-strong audience raved to The Jimi Hendrix Experience, Cream, Pink Floyd, The Move and show-stealers Geno Washington & the Ram Jam Band, all for a measly £1—although Jimi was apparently in a filthy mood, and played perfunctorily.

THE LOVE-IN FESTIVAL

Alexandra Palace, London
July 29, 1967

Three months after the 14 Hour Technicolor Dream came this all-nighter, cashing in on the earlier event. It boasted a sensational light show from Mark Boyle, and another extraordinary bill: Pink Floyd, Eric Burdon & the Animals, Blossom Toes, Tomorrow, The Crazy World of Arthur Brown and Sam Gopal. Unfortunately, the Floyd were starting to be dragged down by Syd Barrett's erratic behavior, and as Brian Godding of Blossom Toes stated, "Like many of the so-called 'love-ins' of the time, it was really quite shambolic, and actually quite dangerous, as you had the 'beautiful people' at the front, but further back were all the yobs looking for trouble."

THE 7th NATIONAL JAZZ & BLUES FESTIVAL

Windsor, Berkshire
August 11–13, 1967

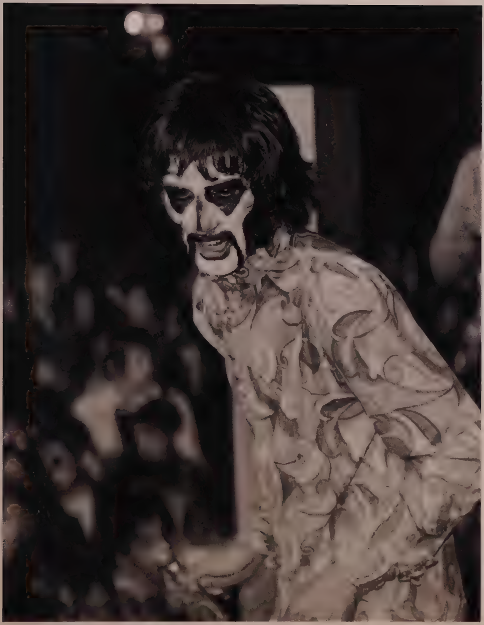
Organized by the managers of London's Marquee Club, this get-together began as the National Jazz Festival in 1961. By 1967, it was embracing cutting-edge pop, and offered one of the most remarkable lineups of the era: The Move, Small Faces, Tomorrow, The Nice, Cream, Jeff Beck, John Mayall, Donovan, Blossom Toes, Pentangle and many others (including the debut of Peter Green's Fleetwood Mac) all entertained a crowd that totalled around 40,000. The only problems were the weedy sound system and constant technical setbacks, although they were nothing unusual at the time.

FESTIVAL OF THE FLOWER CHILDREN

Woburn Abbey, Bedford
August 26–28, 1967

Billed as a "three-day non-stop happening" for "beautiful flower children in beautiful surroundings," this event boasted stars such as The Kinks, Small Faces and The Bee Gees, as well as cult acts that included Tomorrow and Dantalian's Chariot. The organizers' unwise decision to distribute fireworks led to chaos, with host John Peel begging the audience to stop directing them at the stage. According to *Time* magazine, "More than 12,000 tinkling hippies and mods made the sad scene, and went away unloved (boy-girl ratio: 5 to 1), unstoned (200

ARTHUR BROWN INTRODUCES HIS CRAZY WORLD AT THE LOVE-IN FESTIVAL, 1967.



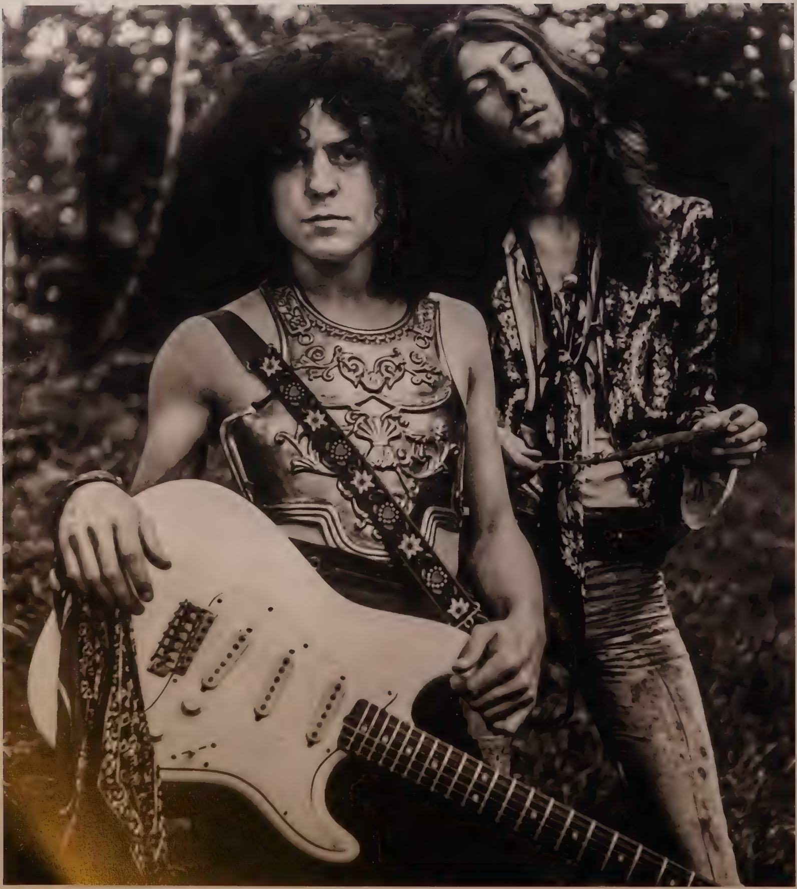
ERIC CLAPTON AT THE NATIONAL JAZZ AND BLUES FESTIVAL, 1967.

constables prowled the premises in search of pot) and unmoved by the 15 jangling psychedelic bands."

ALL NIGHT RAVE
The Roundhouse, London
October 15, 1967
The *International Times*, Britain's preeminent underground paper, was launched with this "pop-op-costume-masque-drag ball," to which guests were asked to "bring your own poison." An estimated 2,500 revelers were entertained by the UK's two leading early psychedelic bands, The Soft Machine and Pink Floyd, accompanied by an eye-popping light show, as well as a steel band. Dutch design team The Fool read palms in a brightly painted booth, experimental films flickered on the walls, a cyclist rode through a bathtub's worth of jello, and Paul McCartney enjoyed it all incognito, dressed as an Arab.

CHRISTMAS ON EARTH CONTINUED
Kensington Olympia, London
December 22, 1967
On this freezing Friday night, Pink Floyd, Jimi Hendrix, The Move, Tomorrow, The Soft Machine, Eric Burdon & the Animals and Sam Gopal saw out psychedelia's annus mirabilis with a so-called "All Night Christmas Dream Party." There were two giant stages and a massive

MARC BOLAN AND STEVE PEREGRIN
TOOK OF TYRANNOSAURUS REX, 1969.



ERIC BURDON ON STAGE WITH THE ANIMALS AT THE LOVE-IN FESTIVAL, 1967.

sound system, as well as an entire carnival to amuse the crowd. Nevertheless, the bitter weather and inadequate publicity ensured it was sparsely attended. The whole event was filmed, but the majority of the footage has yet to surface. It is frustrating, not least because it was the last major show Syd Barrett played with Pink Floyd.

FREE HYDE PARK
Hyde Park, London
June 29, 1968

A series of large-scale free concerts were held in the Cockpit in Hyde Park in the late '60s, of which this was the first, put on by the unlikely pairing of the Ministry of Works and underground entrepreneurs Blackhill Enterprises. Lol Coxhill, Roy Harper, Pink Floyd, Tyrannosaurus Rex and Jethro Tull played for around 10,000 people. John Peel, who enjoyed the Floyd's performance from a rowboat on the Serpentine lake, later recalled it as "the nicest concert I've ever been to." Numerous other free gigs took place in the park, the most famous being by The Rolling Stones on July 5, 1969.

THE ISLE OF WIGHT FESTIVAL
Godshill, Isle of Wight
August 31–September 1, 1968

The first Isle of Wight Festival was smaller than its successors, and archly billed as "The Great South Coast Bank Holiday Pop Festivity." It was headlined by Jefferson Airplane; domestic draws included Fairport Convention, Arthur Brown, The Move, The Pretty Things and Tyrannosaurus Rex. Around 10,000 fans crossed the Solent strait, only to discover primitive facilities that belied the promoters' claim that it would be "the greatest pop festival ever held in this country." The Move provided some welcome energy as the cold and darkness set in, and the Airplane's light show proved memorable; but the poor guy who fell into the latrine trench presumably remembered the weekend for other reasons.

THE CAMBRIDGE FREE FESTIVAL
Midsummer Common, Cambridge
June 8–11, 1969

Organized by the Cambridge Arts Lab, this was the first major free festival in the UK, presenting a staggering lineup over its four days. Blossom Toes, Family, David Bowie, the Deviants, King Crimson, The Incredible String Band, Mighty Baby and many more appeared, though the bill was in a constant state of flux, as numerous acts didn't turn up. Following complaints from local residents, subsequent Cambridge Free Festivals held in 1970 and 1971 were moved to the more remote Coldhams Common.

THE SOFT MACHINE

The Soft Machine

Released November 1968
Personnel **Mike Ratledge** (keyboards) **Kevin Ayers** (bass, vocals) **Robert Wyatt** (drums, vocals)
Country UK

CPLP 4500 STEREO
abc
probe
THE SOFT MACHINE

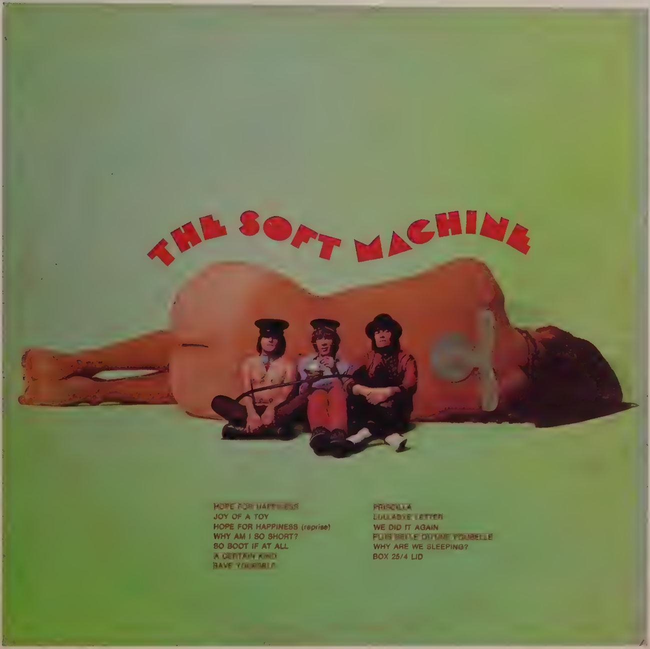
Along with Pink Floyd, The Soft Machine was Britain's earliest psychedelic band—but one of the last to have an album released. Jazz freaks, they'd emerged from the "Canterbury Scene," a loose collective of young musicians and artists whose most prominent early outfit was The Wilde Flowers, featuring Ayers and Wyatt (as well as future Soft Machine bassist Hugh Hopper). With the addition of Oxford graduate Mike Ratledge (who hadn't played organ until he joined the band) and older Australian expat Daevid Allen on guitar, The Soft Machine coalesced in the summer of 1966, their name borrowed from William Burroughs, whom Allen had encountered in Paris as early as 1961.

Having undertaken a short and disastrous engagement at the Star Club in Hamburg in September, they moved to London and became central players on the embryonic underground circuit, their music accompanied by Mark Boyle's powerful light show. Inspired more by jazz, electronic and avant-garde music than pop, they played long, improvisational sets that nonetheless contained the occasional winsome melody, usually courtesy of the dissipated but angelic-looking Ayers. Early gigs included a support slot for Pink Floyd at All Saints Hall in Notting Hill on September 30, the launch of the *International Times* at the Roundhouse on October 15, and the opening night of the UFO club on December 23, as well as a residency in Soho's Zebra club.

Their first record, the quirky but commercial "Love Makes Sweet Music/Feelin' Reelin' Squeelin'" 45, appeared in February 1967, but sold next to nothing. Thereafter they performed widely, including the fabled 14 Hour Technicolor Dream at Alexandra Palace on April 29. Yet demo sessions with Giorgio Gomelsky (the former Stones and Yardbirds manager) and Joe Boyd (convener of UFO and Pink Floyd's first producer) came to nothing. They spent the summer gigging in the South of France. "There is no doubt that the music they play is jazz," wrote Michael Zwerin in *Down Beat* that October, having watched them closely in St. Tropez. "In between the vocals The Soft Machine improvises, and they swing. It's not simple-minded, either. They do it all on electronic instruments, though, and this throws many people off. The sound is as new, strange and fresh to jazz as bebop seemed at first."

Allen was refused reentry to the UK in August, so his bandmates continued as a trio. As 1968 came around, they were in the odd position of being acknowledged as one of the country's leading bands but not having a record deal. In late January, their managers Chas Chandler and

> **“I don’t think he was interested at all. He sat on the phone and called his girlfriends all day.”** KEVIN AYERS



Mike Jeffery added them to the bill for a major North American tour by their stablemate Jimi Hendrix, so they spent the next three months criss-crossing the US and Canada. While on tour they signed to ABC Records, who put them into the Record Plant in New York in April with famed producer Tom Wilson. Wilson had overseen records by Bob Dylan, Frank Zappa, The Velvet Underground, The Animals, Simon & Garfunkel and many others. However, Ayers was later to grumble that he felt Wilson was a little preoccupied: "I don't think he was interested at all. He sat on the phone and called his girlfriends all day long. We just played the live set, and they said, 'That's a take!'"

Though the resulting album may lack the sheen of many contemporaneous productions, its raw and immediate sound vividly captures the essence of the band. A virtual prototype for progressive rock, it involves numerous tricky time signatures but doesn't take itself too seriously. Ratledge's organ is frequently dissonant but countered by Ayers' melodic bass playing—you'll swear that his wah-wah line in "Joy Of A Toy" is an electric guitar. Though there is a clear jazz influence, especially in Wyatt's superb drumming, there's a strong rock 'n' roll flavor too.

Following the sessions, the band returned to London and added future Police guitarist Andy Summers. In June, they returned to the US for another three months of grueling live dates, before temporarily splitting in September, with Ayers heading for Majorca and Ratledge returning to the UK, while Wyatt remained in the US. The LP finally appeared in an innovative sleeve (with moving wheel) in November. "The group excels in long instrumental sections, combining jazz and electronic elements in a unified performance," commented *Billboard*, while in London *International Times* wrote "Old UFO favorites are presented in short, concise versions which all relate to each other by the use of lines from different songs, so that the album becomes essentially one long set.… Their use of electronics is delicate, sensitive and precise, and certainly very advanced."

Despite talk of a release on the Track label, it went unreleased in the UK, where fans had to make do with expensive import copies. It has come to be regarded as an innovative classic, although the band were not satisfied. Wyatt told British magazine *Cream* in 1972: "I never considered The Soft Machine recorded in any kind of intelligent relationship to our progress, what we actually sounded like.… The Soft Machine at its best is hardly on record."

VARIOUS ARTISTS *San Francisco Sound—Fifth Pipe Dream Volume 1*

Released November 1968
Personnel Various
Country US

One of the most controversial characters to emerge from the San Francisco boom, Matthew Katz was instrumental in the early careers of three of the city's best-known bands, Jefferson Airplane, Moby Grape and It's A Beautiful Day—but his relationships with all of them ended in acrimony. Born in Lynn, Massachusetts in 1930, Katz (pronounced "kates") had a varied background before settling in San Francisco in the mid-'50s, where he sang and set up a music publishing company. During the early '60s coffeehouse boom, he managed a folk band named The Countrymen, but as the seeds of psychedelia were sown, he decided that rock 'n' roll was the way forward. As he puts it today: "I had a dream of having San Francisco be the place where art and music would become the main focus for other creative young people to come and explore and develop their dreams."

In the summer of 1965 he attended a show by The Town Criers at the "hungry i" club in North Beach, and was impressed by the voice of Marty Balin, who duly signed up with him, bringing singer Signe Anderson with him. This was the genesis of Jefferson Airplane, whom Katz managed for the first part of their momentous career, as well as becoming an early promoter of underground rock shows in the city. According to Katz: "Together we worked on building staging, lighting and sound at the Matrix, which was named by Marty, who was there with hammer in hand, swinging and directing the design of the club. That's where Jefferson Airplane first played to 180 friends."

By November 1965, he had negotiated the band's signing to RCA for an unprecedented $25,000 advance but their relationship soured over the course of 1966. However, he continued to work with their drummer, Skip Spence, when he departed to form a new band as a singer-guitarist. Accordingly, Katz became manager of Moby Grape, funding them as they found their feet that fall. He also built a roster of other acts over the course of 1967, employing the odd practice of devising and registering band names, then using different musicians to fulfill live bookings. "There's a formula for putting together an outstanding group, and it's not that hard," he told the *Berkeley Barb* that August. "All you need is four or five better-than-average musicians who can sing—I mean sing together—and you work like hell."

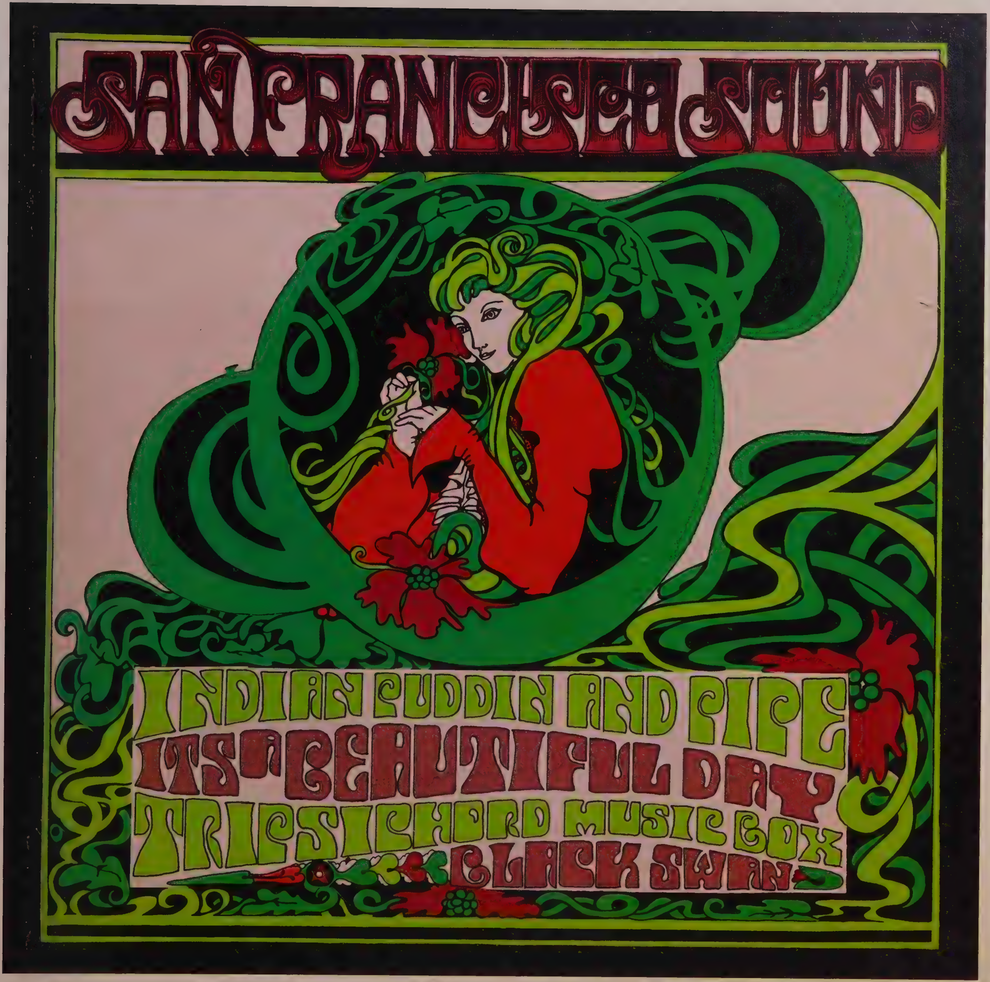
His other acts included Lee Michaels, members of SF jazz-rock band the Orkustra (whose name he changed to It's A Beautiful Day), Seattle rockers West Coast Natural Gas (whom he also named Indian Puddin' & Pipe), and the Now, whom he renamed Tripsichord Music Box. The extent to which he was connected on the SF live scene is disputed, and he seems to have preferred to mount his own touring revue, for which he acted as road manager. In November 1967, he started a club in Seattle called the San Francisco Sound Ballroom, by which time he was being described in underground paper *World Countdown* as "the man who originated the SF sound." It's a claim he's proud to restate: "I had everything to do with the creation of the music scene in San Francisco. I am San Francisco Sound."

In early 1968, he decided to showcase his roster on a compilation LP, to be issued on his own San Francisco Sound label. Having considered recording it at sea, the better to capture an authentically "free" sound, he booked time at Coast Recorders. The resulting set contains eleven songs credited to four bands, though exactly who played what will always be a mystery. Three tracks are credited to Tripsichord Music Box, including the epic jam "Family Song." Four are credited to Indian Puddin' & Pipe (including the acid-punk classic "Hashish"), but these are now known to be the work of West Coast Natural Gas. Two are credited to It's A Beautiful Day, the atmospheric "Bulgaria," which would be rerecorded for their 1969 Columbia debut, and the trippy "Aquarian Dream"—which was in fact the work of a one-off studio band involving other musicians contracted to Katz.

Credits aside, the album is a superb set of psychedelic rock 'n' roll, a feast of swirling organ, piercing guitar and dreamy vocals, the only letdowns being two throwaway pop tunes credited to the (likely fictitious) Black Swan. In November, he sent 300 promo copies (in black-and-white sleeves) to radio stations, before a larger edition with a color cover appeared early in 1969. Sales were predictably small, and despite small print requesting that "If you like hearing four groups on one album, write us, as the musicians would dig to continue this idea," no further volumes appeared.

Asked to reflect on his contentious career for *Flashback* magazine in 2013, he stated: "I'm very proud of the contribution I've made to music, the spirit and the feeling. In the UK, George Martin is Sir George Martin. Why is Matthew Katz not thought of like this as well? I did as much as George Martin—I did more than George Martin."

WEST COAST NATURAL GAS.

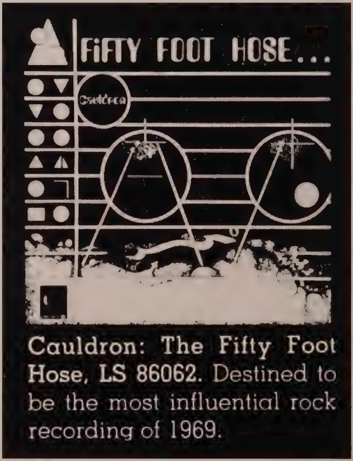

SAN FRANCISCO SOUND
INDIAN PUDDIN AND PIPE
ITS A BEAUTIFUL DAY
TRIPSICHORD MUSIC BOX
BLACK SWAN

“I had everything to do with the creation of the music scene in San Francisco.” MATTHEW KATZ

FIFTY FOOT HOSE *Cauldron*

Released December 1968
Personnel **Cork Marcheschi** (audio generators, echolette, squeaky box, siren, ringing oscillator circuits, microphone, theremin, speakers) **Nancy Blossom** (vocals) **David Blossom** (guitar, keyboards) **Larry Evans** (guitar, vocals) **Terry Hansley** (bass) **Kim Kimsey** (drums)
Country US

MERCURY'S OPTIMISTIC ADVERTISEMENT FOR *CAULDRON*.


FiFTY FOOT HOSE...
Cauldron

Cauldron: The Fifty Foot Hose, LS 86062. Destined to be the most influential rock recording of 1969.

As a severely dyslexic kid in suburban San Francisco, Louis "Cork" Marcheschi was strongly drawn to experimental art, and became a devotee of Edgard Varèse, John Cage, Terry Riley and other cutting-edge composers, as well as R&B. Seeing Sun Ra performing in a San Francisco bar in 1961 had a massive impact on him, and by 1964, he was playing R&B in The Ethix, who made two 45s. Marcheschi's desire to push musical boundaries, however, did not sit well with his bandmates, and they splintered in 1966.

Dejected, he immersed himself in the avant-garde, recording the uncompromising "Bad Trip" 45 for the tiny Mary Jane label in early 1967. "It got played once on local underground station KMPX, and that was it!" he chuckled. Influenced by synthesizer pioneer Don Buchla, he then assembled his own instrument, which incorporated all manner of gadgetry, including two theremins: "I built one, the other I bought from a man who used it to scare kids on Halloween!"

That summer he decided to form another band with his friend David Blossom, an experimental electric guitarist. "Dave was very much in touch with the emerging psychedelic scene—he was writing songs in different time signatures, with atonal passages and free play." Blossom brought his fearless wife Nancy in as singer, and the other musicians were recruited from the local scene.

Having chosen a name on a whim, "it was a Dada gesture—it could have been any other name that popped into my head," they rehearsed at the Marcheschi family home, jamming and overlaying electronic sounds to create music of unusual intensity.

In need of money, they soon began to play gigs. "I figured the only thing we could do was play all the clubs that I had at one time had a good reputation in with The Ethix, and burn each one of them; not rip them off, but I knew they wouldn't like the music anymore, so we'd get paid for one or two nights.

"Some of them were supper clubs, and they'd be absolutely open-mouthed! Wherever there was to play, we played it—but no one was ever interested in managing or booking the band. Our music was too strange, even for Bill Graham and Chet Helms." They found more success at open-air shows in local parks: "Some of the sounds we were able to make at the be-ins would just fly out of these huge spaces and continue going, and people would start to look into space, into the trees, all around, because the sound was melding with the environment."

Armed with some demos taped in drummer Kim Kimsey's Haight-Ashbury apartment in late 1967, Marcheschi managed to get the band signed to Mercury, who were setting up an electronic music subsidiary named Limelight. *Cauldron* was recorded in San Francisco in the summer of 1968, with Grateful Dead sound man Dan Healy producing.

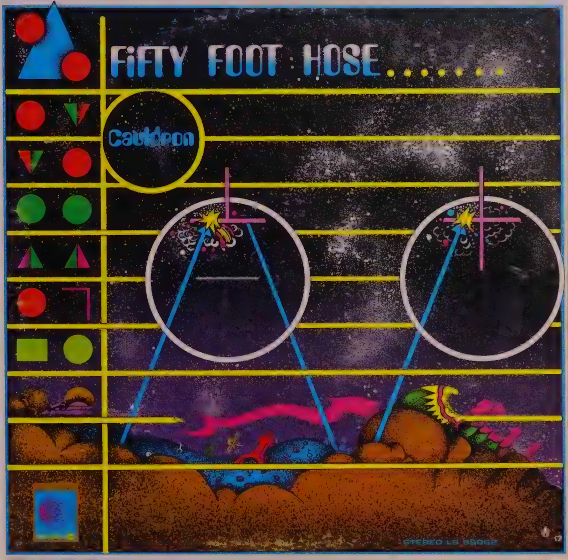
Nailing the basics of their material was easy, but getting their box of electronic tricks onto tape was more daunting, and much studio time was devoted to experimenting with sound effects. The result veers between wild electronic sounds, jazzy ballads, psychedelic rock and straightforward jamming, adding up to one of the most distinctive albums to emerge from the city in the period.

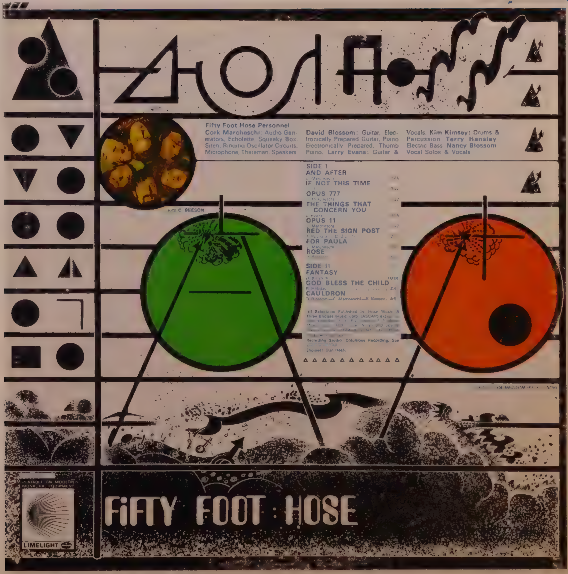
Housed in a striking sleeve that incorporated several electronic symbols, it was launched upon the nonplussed American public in time for Christmas. Mercury optimistically claimed in an advertisement that it was "destined to be the most influential rock recording of 1969," but sales were low, with *Jazz & Pop* magazine commenting, "The performers in the group are simply not good musicians, and their voices are exceedingly unattractive. They intersperse their songs with little electronic episodes that sound like junior high school students experimenting in the electronic music studio for the first time. The less said about this album the better."

The sextet undertook a promo tour of California in April 1969 (with Robert Goldbeck replacing Hensley), but penury punctured the Hose soon afterwards—not least when Mercury confronted them with the bills they'd racked up making *Cauldron*. That summer everyone but Marcheschi accepted an offer to join the San Francisco cast of *Hair*. "We'd been dying financially, and *Hair* offered a great salary. Dave was musical director and performer, Nancy was a performer, and the rest of the band was in the orchestra. Everybody went for it except for me. I just couldn't imagine playing the same music every night, so that was the breakup of the band."

They parted in obscurity, but have come to be regarded as pioneers of electronic rock, which gratifies Marcheschi: "Fifty Foot Hose were lumped in with psychedelia, which I never fought, but I always thought of us as being based in electronic music.... We were neither fish nor fowl, but over the last 15 years or so I've heard echoes of our sound in a lot of alternative music."

> "...people would start to look into space, into the trees, all around, because the sound was melding with the environment."
>
> CORK MARCHESCHI




Fifty Foot Hose Personnel
Cork Marcheschi: Audio Generators, Echolette, Squeaky Box, Siren, Ringing Oscillator Circuits, Microphone, Thereman, Speakers **David Blossom**: Guitar, Electronically Prepared Guitar, Piano Electronically Prepared, Thumb Piano. **Larry Evans**: Guitar & Vocals. **Kim Kimsey**: Drums & Percussion **Terry Hansley** Electric Bass **Nancy Blossom** Vocal Solos & Vocals

SIDE I
AND AFTER
IF NOT THIS TIME
OPUS 777
THE THINGS THAT CONCERN YOU
OPUS 11
RED THE SIGN POST
FOR PAULA
ROSE

SIDE II
FANTASY
GOD BLESS THE CHILD
CAULDRON

Recording Studio: Columbus Recording, San

Engineer: Dan Healy

101 STRINGS *Astro-Sounds from Beyond the Year 2000*

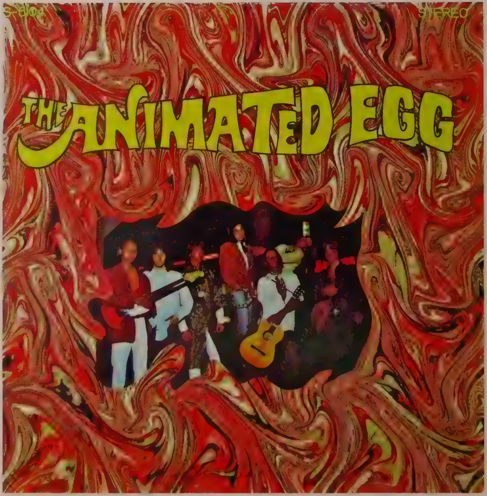
Released December 1968
Personnel Jerry Cole (guitar) unknown (organ) unknown (bass) unknown (drums)
Country US

The mid-'60s boom in rock album sales prompted budget labels to rush out an unprecedented amount of shoddy product, aimed at penurious youngsters or their stingy parents. Stocked in supermarkets and other equally unlikely locations, "exploito" albums typically came in eye-catching sleeves offering little in the way of credits or background info, and largely consisted of cover versions. The same material was frequently reused on different LPs, often under different names in different territories. One of America's leaders in the field in the 1960s was Budget Sound Inc., which operated out of Burbank, California, and was responsible for innumerable titles such as *Music to Strip By*, *Sock It to Me* and *Dance Party for Mom & Dad*. The vinyl may not have been the best quality ("We are not in the recording business, we are in the plastics business," Budget Sound's co-owner Dave Miller is said to have remarked), but the public weren't complaining. The LPs retailed in supermarkets and drugstores at just $1.98 apiece, and the discs soundtracked any number of suburban supper parties.

As of 1957, they issued a blitzkrieg of albums under the "101 Strings" banner, such as *The Glory of Christmas*, *Broadway Cocktail Party* and *Hawaiian Paradise*, and by the summer of 1967 company boss Al Sherman was able to boast in *Billboard* that over 50 million LPs had been sold under the name, allowing him to call the German-based unit "the greatest selling large orchestrated string orchestra in the world." When flower power became big business that year, Sherman and Miller were not slow to capitalize. They released some recordings they had recently acquired, inventing the band name The Animated Egg (the name of a simple magic trick).

The tracks in question had been taped in the latter part of 1966 by an anonymous band led by session guitarist Jerry Cole, best known for his association with Phil Spector and a string of surf LPs made under his own name earlier in the decade. He also played on songs by The Beach Boys, The Byrds, Paul Revere & The Raiders and countless others. Cole later stated that The Animated Egg material was outtakes from the sessions for a January 1967 album he'd made as The Id, entitled *The Inner Sounds of The Id*; either way, it's clear that the seven youngsters pictured on The Animated Egg sleeve had nothing to do with the music inside. Crisp, punchy and ever so slightly goofy, the material is simple, but the playing is tight, with fine organ and drumming, and stinging fuzz guitar from Cole on cuts like "A Love Built On Sand," "I Said She Said Ah Cid" and the truly trip "Sock It My Way." What's more, the sound is unusually clear for a budget release.

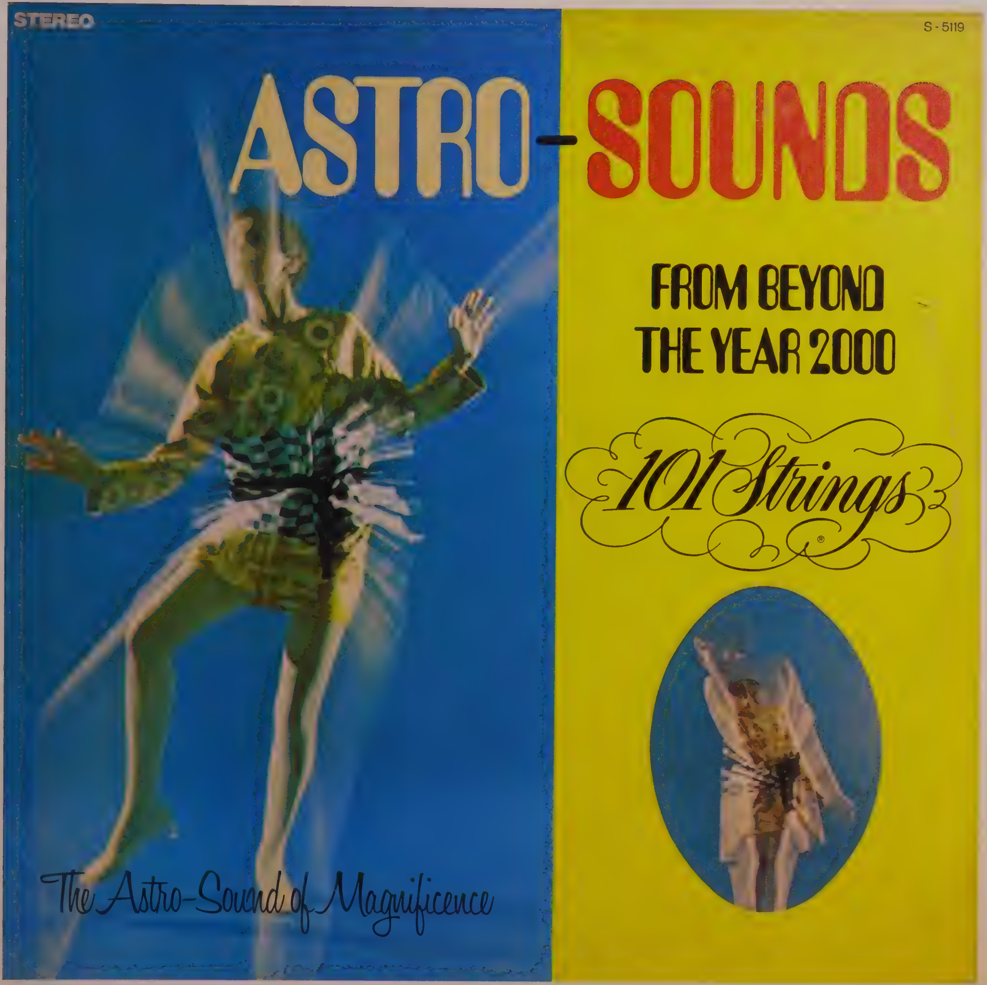
Encouraged by its sales both at home and in Europe, the enterprising Sherman and Miller had a bright idea: how about releasing exactly the same material again, but under the 101 Strings name, with new overdubs and artwork? The space program was gathering momentum, so they chose an extraterrestrial theme and briefed the orchestra accordingly. Once the eerie strings had been added, the tapes came back from Germany to California, where additional effects (mainly phasing) were overlaid to create an otherworldly ambiance. As the sleeve states, the result was intended to be "a space odyssey in the beat of today—with the far-out sounds of tomorrow's uncharted trip beyond the now generation."



ASTRO-SOUNDS WAS BASED ON THE ANIMATED EGG'S ALBUM, WHICH CONSISTED OF RECORDINGS MADE BY JERRY COLE'S BAND.

The new song titles included "Astral Freakout," "A Disappointing Love With A Desensitized Robot," "A Bad Trip Back To '69" and a hint of a time travel experience with "Where Were You In 1982."

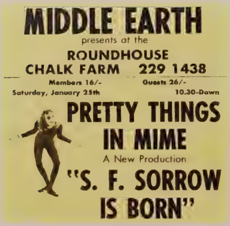
Cole had never heard of *Astro-Sounds from Beyond the Year 2000*, and commented shortly before his death in 2008: "All they really did was add phase shifting through a Leslie speaker throughout the album."


STEREO
S - 5119
ASTRO-SOUNDS
FROM BEYOND THE YEAR 2000
101 Strings®
The Astro-Sound of Magnificence

> **“We are not in the recording business, we are in the plastics business.”** DAVE MILLER

THE PRETTY THINGS *S.F. Sorrow*

Released December 1968
Personnel **Phil May** (lead vocals) **Dick Taylor** (lead guitar) **Jon Povey** (organ, Mellotron, sitar) **Wally Waller** (bass, guitar, wind instruments, piano) **Skip Alan** (drums) **John "Twink" Alder** (drums)
Country UK



MIDDLE EARTH
presents at the
ROUNDHOUSE
CHALK FARM 229 1438
Members 16/- Guests 26/-
Saturday, January 25th 10.30-Dawn
PRETTY THINGS
IN MIME
A New Production
"S. F. SORROW
IS BORN"

ADVERTISEMENT FOR THE ALBUM'S DEBUT LIVE PERFORMANCE AT THE ROUNDHOUSE ON JANUARY 25, 1969.

The Pretty Things formed as a gritty R&B quintet in the fall of 1963, centering on the nucleus of singer Phil May, who claimed to have the longest hair in the UK, and guitarist Dick Taylor, who'd previously been a member of the Rolling Stones. A product of London's art schools, their unruly image instantly drew press attention, and they had a #10 hit with their October 1964 release "Don't Bring Me Down." They remained a popular live draw, but as the R&B boom waned, so did their record sales. Following the hesitant *Emotions* LP, issued in July 1967, they hurled themselves headlong into psychedelia, becoming pioneers of the style in the UK.

As the year progressed, they experimented with their lineup, expanding their musical horizons and signing with EMI in September. In November, they issued the outstanding psychedelic rock 45 "Defecting Grey/Mr. Evasion"—their first collaboration with Beatles engineer and Pink Floyd producer Norman Smith, whom May has called the band's "sixth member" at the time. Their next disc, February 1968's "Talkin' About The Good Times/Walking Through My Dreams," was just as experimental and impressive, but also flopped. "The point is, we have to start all over again from scratch, and gradually introduce our audiences to our new sound," Taylor sighed to *Flower Scene* magazine.

Despite the low sales of their first two EMI singles, they embarked on recording an album for the company at Abbey Road, with copious assistance from Smith. Not wanting simply to string together a series of random songs, they set about shaping their material into a rambling narrative concerning the travails of one Sebastian F. Sorrow. Interspersed by gigs—and a cameo in the Norman Wisdom period piece *What's Good For The Goose*—the sessions stretched from the end of 1967 to September 1968, thereby overlapping with The Beatles and Pink Floyd, who were working on the *White Album* and *A Saucerful of Secrets* (also produced by Smith) respectively.

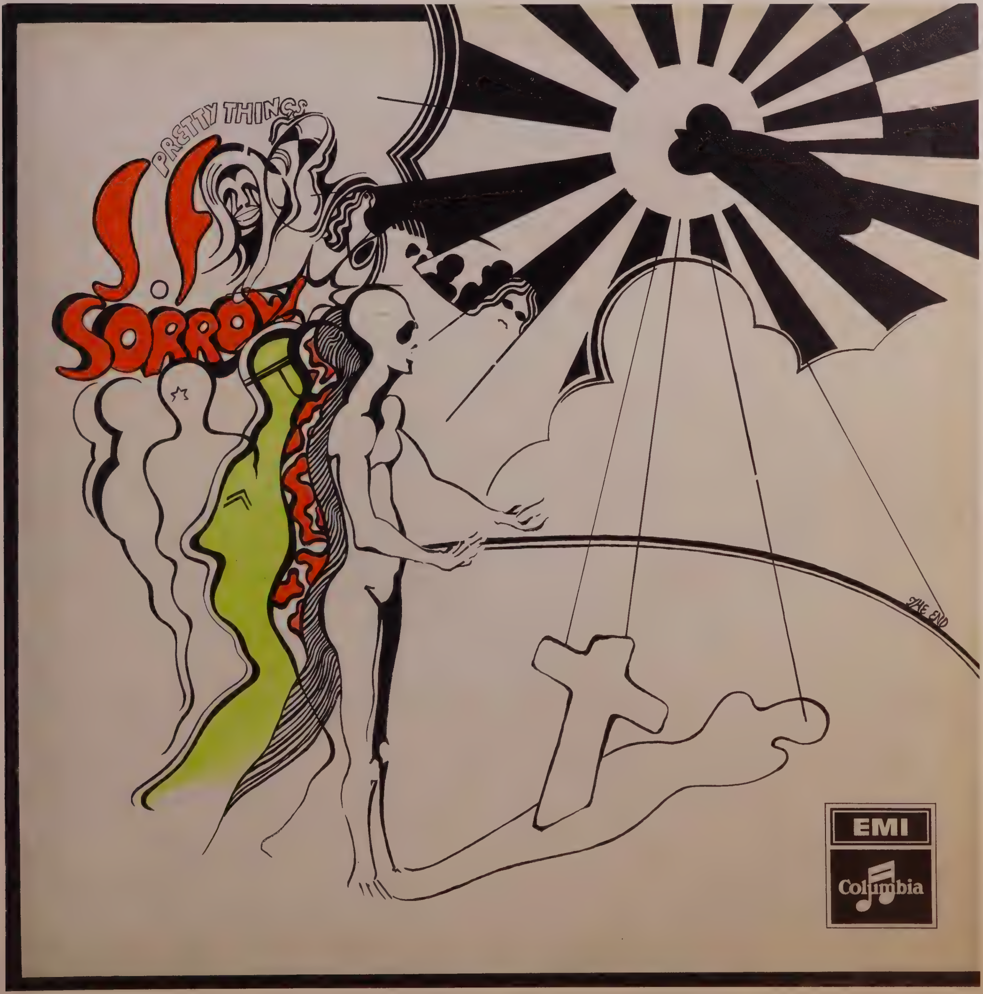
In March 1968, Skip Alan (real name: Alan Skipper) left the band to get married and was soon replaced by former Tomorrow drummer Twink, whose interest in the theatrical aspects of live performance (especially mime) were an important influence on *S. F. Sorrow*. The band worked hard to get the sounds in their minds onto tape, aided by all manner of studio innovations concocted by EMI's engineers. "They'd come running in with another battery sort of wired up, with transistors and plasticine holding it all together, and say, 'Try this!' and plug it into the desk," Wally Waller has recalled. "Sometimes it would be a dreadful failure and a puff of smoke, but sometimes it would work."

Written and arranged by the whole band, the finished album is a dizzying assortment of riffs, sound effects, aural trickery and rock 'n' roll, but with an unmistakable emotional core. "During the making of it, I realized that I was starting to leak some deeply hidden personal truths into the grooves," May has stated. "For the first time in my life, I was opening myself up in the writing of those lyrics, and it became, for me, a cathartic experience."

Trailed by a 45 coupling "Private Sorrow" and "Balloon Burning," the album was released on December 1. "This is not just another pop LP, it's more like an opera," enthused *International Times, Disc and Music Echo*, stating "It doesn't sound like anything you've ever heard.... The lyrics are quite brilliant and the whole conception of the album is a mind-blower." *NME* added "If you're tired of being told how good the new Beatles and Stones LPs are, this could be for you." As such, Smith and the band had high hopes of a Christmas bestseller, but were to be disappointed.

On Saturday, January 25, 1969, the band performed the album (with narration by May and accompanying mime from Twink) at London's Roundhouse, but further performances were restricted by EMI's reluctance to commit promotional funds to the band. Before long, the album had been forgotten. In May, The Who issued their own "rock opera," *Tommy*, and swiftly achieved the level of success and acclaim to which The Pretty Things had aspired. Having previously weathered endless comparisons to The Stones, it was a bitter pill to swallow, and before long, Taylor and Twink had departed. The blow was compounded in February 1970, when the album's belated US release was hobbled by a brutal *Rolling Stone* review by Lester Bangs, in which he called it "an ultra-pretentious concept album, complete with strained 'story', like some grossly puerile cross between The Bee Gees, *Tommy*, and the Moody Blues." Hindsight has been a great deal kinder.

"If you're tired of being told how good the new Beatles and Stones LPs are, this could be for you." *NME*, DECEMBER 1969

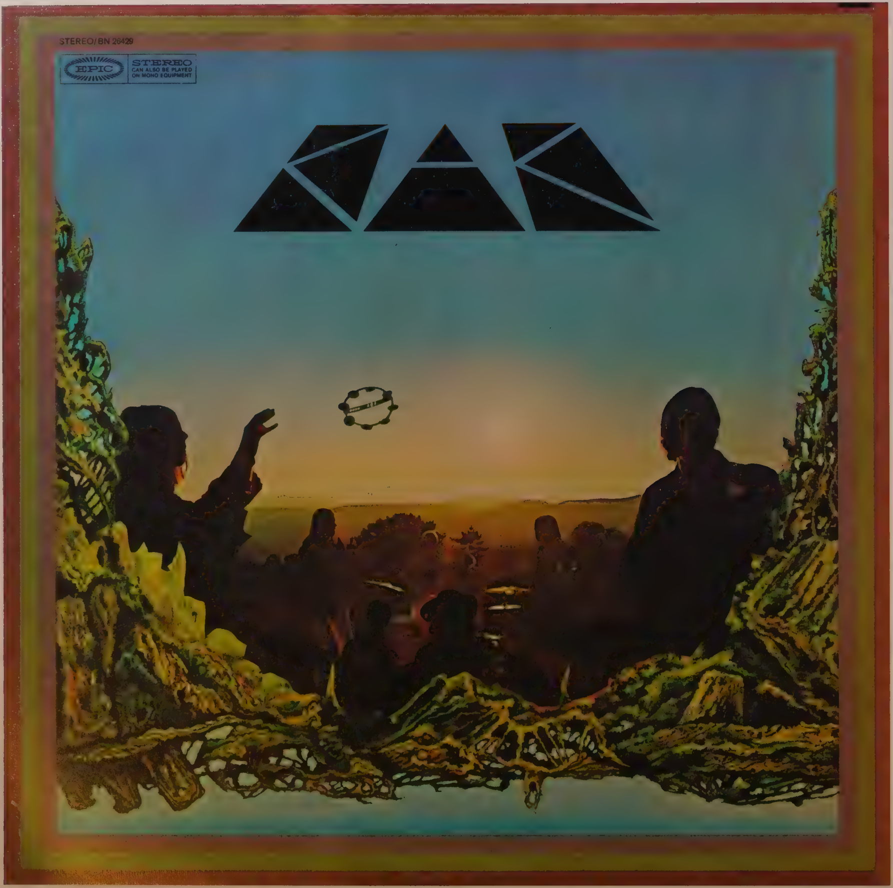

PRETTY THINGS
S.F. SORROW
THE END
EMI
Columbia

KAK *Kak*

Released January 1969

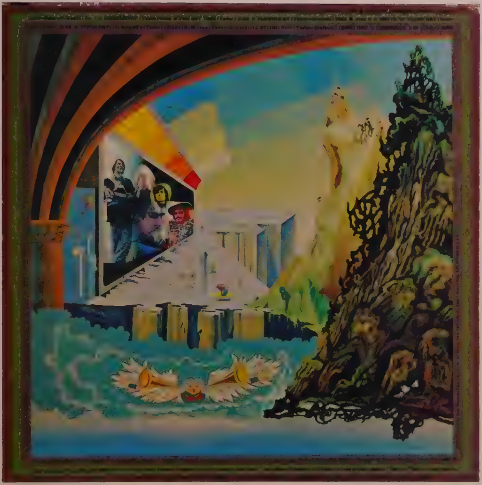
Personnel **Gary Yoder** (vocals, guitar) **Dehner Patten** (lead guitar) **Joe-Dave Damrell** (bass) **Chris Lockheed** (drums)

Country US


STEREO/BN 26429
EPIC
STEREO
CAN ALSO BE PLAYED ON MONO EQUIPMENT
KAK

"There was nothing quite like Kak in 1969."

LESTER BANGS, *ROLLING STONE*, JULY 1971



Gary Yoder had played with Dehner Patten in California-based garage band The Oxford Circle, before teaming up with aspiring producer Gary Grelecki to write songs in mid-1967. In early 1968, Yoder—who had a solo deal with Columbia on the cards—invited Patten to collaborate on the material he'd written, together with bassist Joe-Dave Damrell from Group B and drummer Chris Lockheed from The Majestics.

Rather than proceeding as a Yoder solo vehicle, they became a band, naming themselves Kak after a concept devised by Damrell's college professor to represent the wild card in a pack (though it has also been stated that they derived it from the Persian word for *dust*). After a brief period spent rehearsing in a barn and in condemned student housing in Davis, California, in the summer of 1968 they moved into a luxurious Victorian mansion in Buchanan Street in San Francisco's Pacific Heights, owned by a friend of Grelecki's family. Columbia paid for a maid to cook and clean, while they focused on music, creating paintings or collages to help them devise each song.

On June 6, they recorded demos of "Everything's Changing" and "Rain in Los Angeles," which were then issued as an instantly obscure 45. Spirits had been running high, but were dampened by the producer they'd been assigned, John Neel, and by delays in receiving a finalized contract. With both of those problems resolved, in August they spent a week cutting the LP more or less live in Columbia's cavernous Studio A, with Grelecki producing. Inspired by dope and a statue of Buddha, and with Paul Revere & The Raiders next door, they cut an album that's as good as West Coast psychedelic rock ever got, echoing Moby Grape and Donovan, but with a crisp, cool sound of its own.

Opening with the short, sharp "HCO 97658," it takes in the stinging blues "Disbelievin'," the mellow, spaced-out "Lemonaide Kid," and the mighty "Electric Sailor," one of the most exciting acid rock songs ever recorded, complete with a scorching double-tracked guitar break. It then climaxes with the epic three-part "Trieulogy," on which Patten demonstrates his mastery of the wah-wah pedal.

With the album completed, they filmed a 16mm promo clip in Inverness, California, from which the double-exposed cover shots were taken. Yoder and Grelecki flew to New York in October to organize the artwork and ready the LP for release. Everything should have pointed towards a commercial breakthrough, but a lack of management meant they were unable to gain exposure through live shows, and they devoted much of their time to drawing and writing poetry. The LP appeared in January 1969 but received limited promo support. The only known US notice appeared in *Stereo Review*. "Their vitality is infectious, and they can sing and play up a storm," it stated, while over in London *International Times* called them "a very tight, together, spaced-out post-psychedelic rock group."

Columbia eventually agreed to allow the band to select $10,000 worth of new Fender equipment, but they only played a handful of shows, the highest profile of which were support slots for Spirit at Davis's Freeborn Hall on January 6, 1969 and Fleetwood Mac at Sacramento's Sound Factory on February 2. Despite a prominent ad in *Rolling Stone*, the album sank without trace, as did another 45, "I've Got Time/ Disbelievin'." The latter also appeared on an Epic promo LP, *Rockbuster*, but radio play was limited and—frustrated by the New York-based label's inertia and distance from California, not to mention a character clash with Grelecki—Damrell jumped ship. He was briefly replaced by another bassist from Davis, Larry Sherwood, but when some gigs on the East Coast fell through, Kak decided to call it quits. They had lasted less than a year.

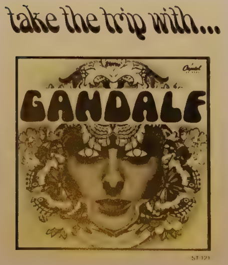
Soon afterwards Yoder issued a solo 45 ("Good Time Music/Flight From The East"), then joined Blue Cheer, while Lockheed recorded the mighty *Population II* LP with former Blue Cheer axeman Randy Holden. Patten formed Cherry Jam with Sherwood and Lockheed. The *Kak* album was all but forgotten, though in July 1971 Lester Bangs praised it in *Rolling Stone* as "uneven but enormously promising, a refreshing West Coast refraction of folks as diversely profound as Dylan and Lou Reed," concluding: "There was nothing quite like Kak in 1969."

GANDALF *Gandalf*

Released January 1969
Personnel Peter Sando (vocals, guitar) **Frank Hubach** (keyboards) **Bob Muller** (bass) **Davy Bauer** (drums)
Country US

LEFT TO RIGHT: MULLER, BAUER, SANDO, HUBACH.

Known as The Rahgoos for much of their existence, this suburban New York quartet paid their dues for years in the bars and clubs of New York and New Jersey. Having played a residency at the hip Phone Booth club in the summer of 1966, in the spring of 1967 they were offered a regular gig at Greenwich Village's renowned Night Owl Café. Refining their set in a venue that had spawned Fred Neil, The Lovin' Spoonful and Tim Hardin, they became friends with songwriters Gary Bonner and Alan Gordon, who'd written The Turtles smash "Happy Together." Bonner and Gordon urged their managers, Charles Koppelman and Don Rubin, to catch The Rahgoos live. Duly impressed, they added them to their roster, which included Hardin and the Spoonful. Even better, Koppelman and Rubin had just struck a deal to release albums on Capitol via their own production company, The Hot Biscuit Disc Co.

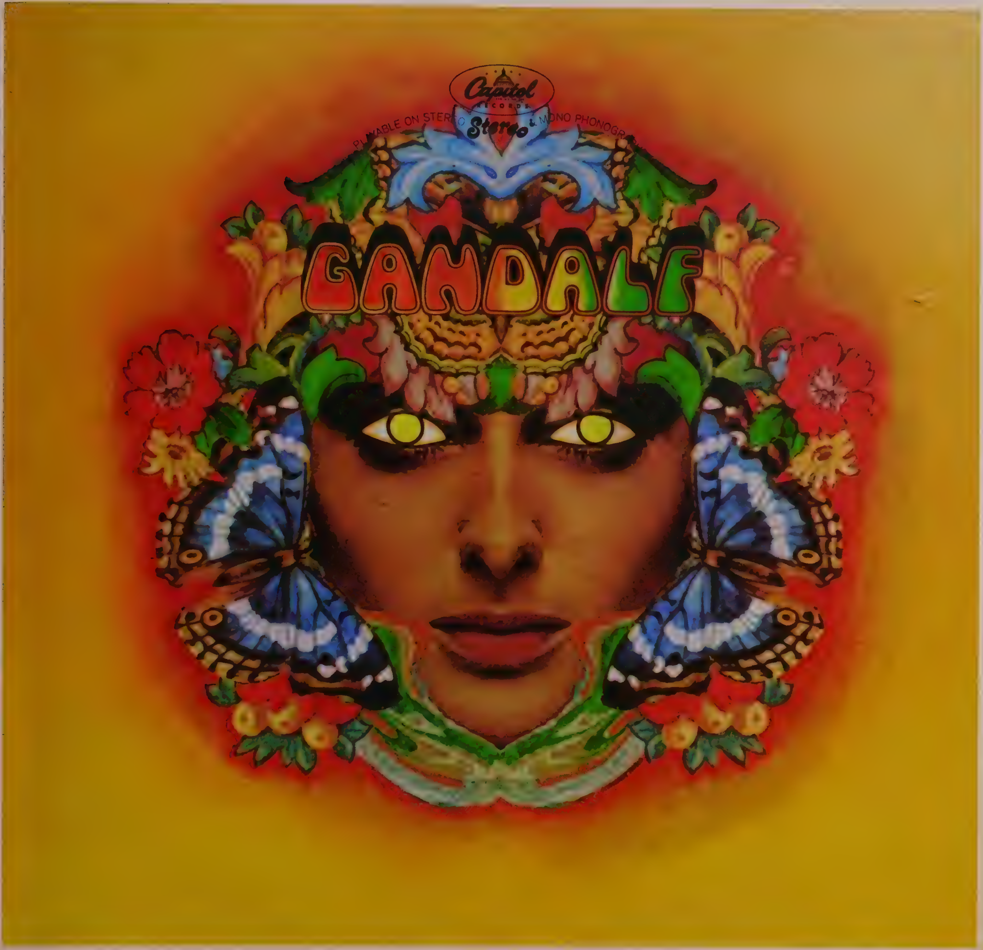


The future seemed assured, but problems soon arose, the first of which was being forced to rename themselves. "Davy was reading *The Hobbit* in the dressing room at Scott Muni's Rolling Stone discotheque on the Upper East Side, and he blurted out Gandalf & The Wizards," says Sando. "Capitol then shortened it to Gandalf, without our advice or consent." They were also urged to prioritize cover versions on their forthcoming album, overlooking Sando's compositions. After a month of intensive rehearsals, they entered Century Sound Studios in the fall of 1967. The sessions were swift, and the band felt sidelined. "Don Rubin and Brooks Arthur, the engineer, were great to work with initially—but when they got what they needed, we were cut out," complains Sando.

Nevertheless, the album has a spacey, disembodied vibe that makes the material sound distinctively their own. It opens majestically with the standard "Golden Earrings," best known for renditions by Bing Crosby and Peggy Lee. It was hardly typical psychedelic fare, but spellbinding in Gandalf's hands, all spectral organ, trilling flute and echoing vocals. Other highlights include three classics by Tim Hardin, a searing rendition of Eden Ahbez's "Nature Boy" (boasting a gut-wrenching single-take guitar solo from Sando) and two Sando originals—the wistful, electric sitar-led "Can You Travel In The Dark Alone?" and the thundering "I Watch The Moon."

With the album completed, the band were optimistic but, although they knew nothing about it, their managers' deal with Capitol was collapsing. Dismayed by the endless delays to the LP's release, they became disillusioned and returned to gigging as The Rahgoos before splitting towards the end of 1968. "We were weary and just wanted our record to get released," sighs Sando. It finally appeared in January 1969, over a year after the sessions. It boasts one of the era's most glorious psychedelic sleeves. Sando: "They first showed us a crazy cover with various random cut-out images. We rejected that, and by the time the final cover came in we were so weary that we just accepted it," but press coverage was scant, albeit *Billboard* called it "an inventive album combining original material with unique treatments of older material."

With no band to promote it, the LP sank without trace, but Hubach and Sando remained musically active. After the Gandalf debacle, Hubach became an engineer at the Record Plant, working closely with Alice Cooper and many others. Sando, meanwhile, became involved in The Barracuda, a short-lived studio project overseen by Bonner and Gordon, which issued two 45s. Thereafter, he focused on songwriting, as well as playing intermittent gigs with Bauer in a reformed band that lasted until 1971. He then house-sat for rockers Country Funk in Malibu and decided to focus on a solo career. He continues to play and write to this day and is tickled by the attention (and price) that the Gandalf album now commands. "It's great to get a little credit, even if it is after 50 years," he wryly concludes.



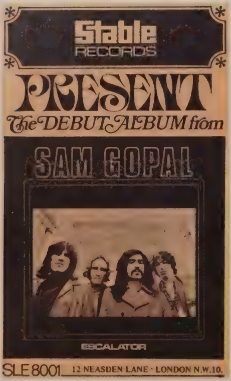
Capitol
RECORDS
PLAYABLE ON STEREO & MONO PHONOGR
Stereo
GANDALF

"... an inventive album combining original material with unique treatments of older material." *BILLBOARD*, JANUARY 1969

SAM GOPAL *Escalator*

Released January 1969
Personnel Sam Gopal (tabla, percussion) **Roger D'Elia** (lead guitar) **Ian "Lemmy" Willis** (vocals, guitar) **Phil Duke** (bass)
Country UK

PRESS ADVERTISEMENT FOR *ESCALATOR*.


Stable RECORDS
PRESENT
The DEBUT ALBUM from
SAM GOPAL
ESCALATOR
SLE 8001
12 NEASDEN LANE · LONDON N.W.10.

Sam Gopal was born in Malaysia in 1943. By 1962, he was an adept tabla player, and sailed to London to study law, although he spent more time immersing himself in the city's teeming music clubs than in his books. In the fall of 1966, he was introduced to a brilliant young guitarist named Mick Hutchinson, one of the first players in the UK to adopt Eastern influences. Mick had recently left the crazed R&B band Sons Of Fred and brought with him bassist-keyboardist Pete Sears. They formed an improvisational trio named The Sam Gopal Dream, playing their first gig at UFO in late 1966. They shared bills with all of London's biggest underground acts in 1967, culminating in Christmas on Earth Continued at Olympia (alongside Jimi Hendrix, Pink Floyd and many others) on December 22.

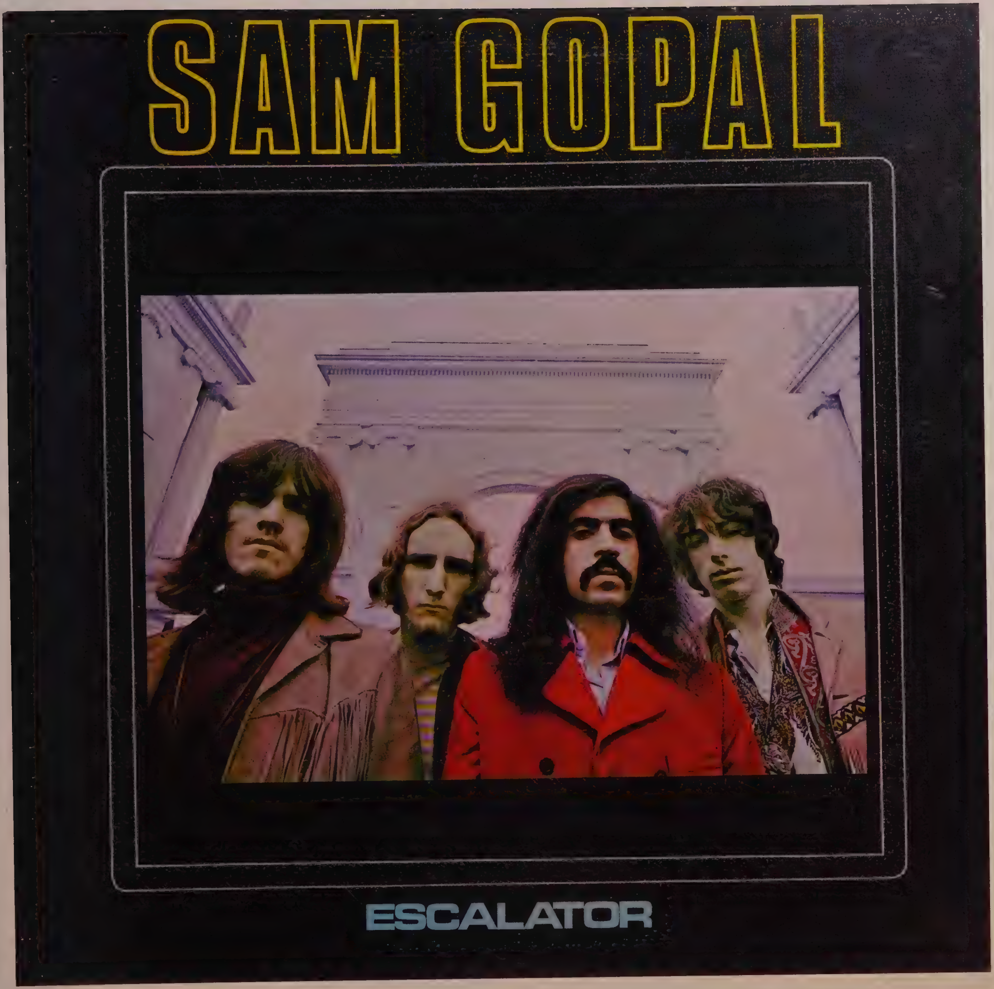
Unable to get a record contract, they added singer-keyboardist Andy Clark in early 1968 and got an offer from the American company Screen Gems, who'd made a fortune out of The Monkees. Gopal, however, was unimpressed by the contract, so amicably left his bandmates to continue as VAMP. He continued to make music with friends in his Earl's Court apartment and found an especial affinity with the late Ian "Lemmy" Willis, also known as "Lemmy" Kilmister or simply "Lemmy." He was crashing nearby with guitarist Roger D'Elia who had been playing with a band called the Race. "Lemmy lived in the next street from mine, and used to come over and jam with his acoustic guitar and my tablas," says Gopal. "We'd have good conversations, and decided to get a band together."

D'Elia joined too, and East Londoner Phil Duke completed the quartet on bass. They devised material that Willis later characterized as "psychedelia, blues and Middle Eastern rhythms meets The Damned." It caught the ear of the independent Stable label, who bought them some much-needed gear. According to Lemmy, just before the sessions began in October, "I first discovered this wonderful drug called methedrine. I credited 'group' on a few of the songs, but the truth is, I stayed up and wrote them in one night." This version of events is not echoed by his bandmates. D'Elia: "The songs were collaborations that developed over time, and were in fact originally written acoustically." Gopal: "Lemmy might have written the lyrics in one night, but the songs were collaborative. He certainly didn't write my tabla parts!"

What they do agree upon is that studio time was in short supply. "What you hear is more or less us playing live," says D'Elia. Nonetheless, *Escalator* is a unique work, alternating between furious rockers (epitomized by "Escalator" itself, a full-frontal psychedelic assault) and gentle ballads such as the reflective "Yesterlove." Remarkably, given how convincingly the LP rocks, only one song, "Midsummer Night's Dream," features drums. *Escalator* appeared to rave reviews in January 1969. "It's difficult to overpraise Sam Gopal's first album," raved *NME*, while *Top Pops* called it "a most impressive outing."

With the album freshly released, the band signed to the prestigious Robert Stigwood Agency (which also handled Cream and The Bee Gees), leading to a showcase gig at the Speakeasy in London on May 28 in front of Frank Zappa, John Peel, Manfred Mann and other luminaries. They then traveled to Munich for a series of shows in June, but the trip was a disaster, not least because D'Elia developed gingivitis there. Upon their return they recorded a couple more tracks for a projected 45, but fizzled out before they could be released.

Willis, of course, went on to become a legend with Hawkwind and Motörhead, while D'Elia and Duke left the music industry. Gopal, meanwhile, formed Cosmosis, which gigged widely but released no material. Thereafter, he proceeded alone and remains a consummate tabla player to this day. "Music, when one is devoted to it, takes a whole lifetime," he says. "I'm glad I'm stuck at it—it's not a job with a gold watch waiting for you at the end, but it's taken me into areas that are unreachable for most."


SAM GOPAL
ESCALATOR

"It's difficult to overpraise Sam Gopal's first album." *NME*, JANUARY 1969

SECOND HAND *Reality*

Released February 1969
Personnel **Bob Gibbons** (guitar) **Ken Elliott** (keyboards) **Arthur Kitchener** (bass) **Kieran O'Connor** (drums)
Country UK

SECOND HAND IN A WINTRY SETTING, 1969.

These South London teens formed in 1965, when choirboy-turned-mod Ken Elliott and aspiring drummer Kieran O'Connor met in an art class. Inspired by Small Faces and The Who they decided to form their own band. "I quickly learned the harmonica, then the piano," says Elliott. "Kieran was friends with Bob Gibbons, who was an absolute guitar prodigy and already had his own local fan club!" Rounding out the band was bassist Arthur "Bounce" Kitchener, whom Elliott describes as "a very imaginative guy, and extremely energetic when it came to finding gigs."

Having left school in 1966, they began to devise their own material and played wherever they could. In 1967, they won a beat contest at Streatham ice rink, the prize being a demo session at a professional studio—Maximum Sound in East London, owned by veteran engineer/producer Vic Keary. Amazed by their musicality, he signed them up and began to use them as backing musicians, whilst piecing together an album during so-called "dead time"at night. Armed with some basic tracks, in 1968 Keary persuaded Polydor to pay a meager £500 advance for an album, allowing the band—now named The Moving Finger—to complete *Reality*. The recordings benefited from the fact that Manfred Mann were also regulars at Maximum Sound. As Elliott says, "We were able to help ourselves to their gear after hours. The Mellotron was especially useful."

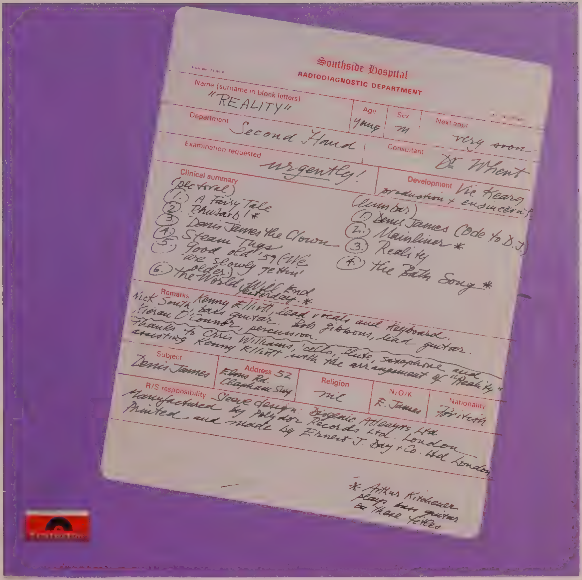
Indeed, there is prominent Mellotron on the LP, as well as distorted guitar, sound effects and surreal lyrics, but unlike most albums in this book, its mood is despairing, culminating in the intense epic "Mainliner," which finds Elliott playing the powerful church organ at St. Gabriel's in Cricklewood. "'Mainliner' was about what I feared would happen to a lot of the people we met and knew and, sure enough, various of them died from drugs, drink, exposure… you name it," sighs Elliott. "The album's central theme was the tension between fantasy and reality, which in my mind strongly informed concepts such as flower power and even religion. For example, 'Steam Tugs' was rhyming slang for bed bugs, and I used it as a metaphor for the drug addiction, prostitution and rats that lurked under the veneer of the decadent, glamorous hippie dream. I realized that 'psychedelia' was just the latest fad, and it gave me a sense of futility to think that, ultimately, nothing we were doing was going to change anything."

The band had problems of their own to contend with during the sessions. Keary's workload prompted a breakdown, while Gibbons was devastated by the sudden death of his father. "Bob was just 16, and from a very poor family," says Elliott. "The pressure on him to support them was immense, and basically wrecked his life." Another blow came in the form of Kitchener's departure. A hastily placed *Melody Maker* ad found them a replacement in the shape of 16-year-old Nick South, but he was poached by Alexis Korner almost as soon as the album was completed, leaving the band briefly unable to play gigs.

Reality was finally ready to be pressed at the end of 1968, but then it emerged that another band called The Moving Finger was about to put out a 45. "Even though they'd already pressed some copies of our album with The Moving Finger on the label, we had to change it," Elliott relates. "Because we were always broke, I had a part-time job in a market selling old clothes, so the name Second Hand occurred to me. The name change delayed the release of the LP. By then we were really losing morale, and matters weren't helped by Polydor's complete lack of support. I don't think there was even a single press ad." As if that weren't enough, the front cover image was meant to be on the back, and the ink on the sleeve was poorly applied, giving rise to a myth that they were supposed to look "second hand."

Unsurprisingly, *Reality* sank without trace. As Elliott says, "It wasn't in the shops, it didn't get reviewed, it wasn't played on the radio…. It was like it never existed." Nonetheless, the band persisted, making a second classic in the shape of 1971's *Death May Be Your Santa Claus*, with Elliott's keyboards taking center-stage following Gibbons' departure. Thereafter they made a third album as Chillum, before Elliott and O'Connor collaborated on influential electronic music as Seventh Wave. "When we made *Reality*, we were too young and ambitious to understand that talent is by no means always rewarded," Elliott concludes. "Coming to terms with that period has been hard, but I accept it now, and even look back on it and our music with pride."

“The album’s central theme was the tension between fantasy and reality, which in my mind strongly informed concepts such as flower power.” KEN ELLIOT



Southside Hospital
RADIODIAGNOSTIC DEPARTMENT

Name (surname in block letters) "REALITY"
Age young
Sex m
Next appt very soon
Department Second Hand
Consultant Dr Whent
Examination requested urgently!
Development Vic Keary production + engineering

Clinical summary
(pectoral)
1. A Fairy Tale
2. Rhubarb!*
3. Denis James the Clown
4. Steam Tugs
5. Good old '59 (We are slowly gettin' older.)
6. The World Will End Yesterday.*

(lumbar)
1. Denis James (Ode to D.J.)
2. Mainliner*
3. Reality
4. The Bath Song*

Remarks Kenny Elliott, lead vocals and keyboard. Nick South, bass guitar. Bob Gibbons, lead guitar. Kieran O'Connor, percussion. Thanks to Chris Williams, 'cello, flute, saxophone and assisting Kenny Elliott with the arrangement of "Reality"

Subject Denis James
Address 52 Elms Rd. Clapham S.W.4
Religion nil
N/O/K F. James
Nationality British

R/S responsibility Sleeve design: Biogenic Atteleyrs Ltd
Manufactured by Polydor Records Ltd. London
Printed and made by Ernest J. Day + Co. Ltd London

* Arthur Kitchener plays bass guitar on these titles

"Reality" B
SECOND HAND
583 045 STEREO

QUICKSILVER MESSENGER SERVICE

Happy Trails

Released March 1969
Personnel **Gary Duncan** (guitar, vocals) **John Cipollina** (guitar) **David Freiberg** (bass) **Greg Elmore** (drums)
Country US

One of the most prominent bands on the early San Francisco scene, this outfit formed in the fall of 1965. Their origins were loose, and included guitarists John Cipollina, Skip Spence and David Freiberg (who had previously played with David Crosby and Paul Kantner), along with drummer Casey Sonoban. They rehearsed at the Matrix club and Spence was promptly poached by Jefferson Airplane founder Marty Balin. Cipollina and Freiberg added singer-guitarist Gary Duncan and replaced Sonoban with Greg Elmore, who'd been playing with local band The Brogues. Their bond was strengthened when it emerged that not only did Duncan and Elmore share a birthday (September 4), but so did Cipollina and Freiberg (August 24).

Together with another guitarist and housemate, Jim Murray, they extrapolated a band name from their star signs and made a strong name for themselves over the course of 1966, partly on account of Cipollina's distinctively spidery, quivering lead guitar. Murray departed soon after they played at the Monterey Pop Festival in June 1967, and his bandmates continued as a quartet, touring the Bay Area. Between shows, they occupied an 88-acre ranch at Point Reyes, where Cipollina kept a wolf, and they jammed and played with firearms. Cipollina told *NME* in June 1975: "We used to sit on the fence posing with our hats pulled down low, fingers in belts, looking kind of Gary Cooperish. Usually we were too stoned to stand up straight, just living out our cowboy fantasies."

They recorded some songs for the superb soundtrack to the hippie flick *Revolution* but resisted overtures from record companies until the end of 1967, when they signed to Capitol for a $25,000 advance. "They decided to wait until they felt they had developed a strong musical foundation which would allow them not only to sustain a future, but also to deliver their own special brand of musical message," waffled a contemporary press release.

Their debut album appeared in May 1968, well after most of their contemporaries had released LPs. It was worth the wait, managing to capture their intricate jamming, with thrilling interplay between Cipollina and Duncan, though they didn't find it easy to replicate the ambiance of their renowned live sets in the studio. Second time around, they decided to incorporate live recordings made at the Fillmores East and West. The resulting album is regarded as a far more accurate representation of their live sound.

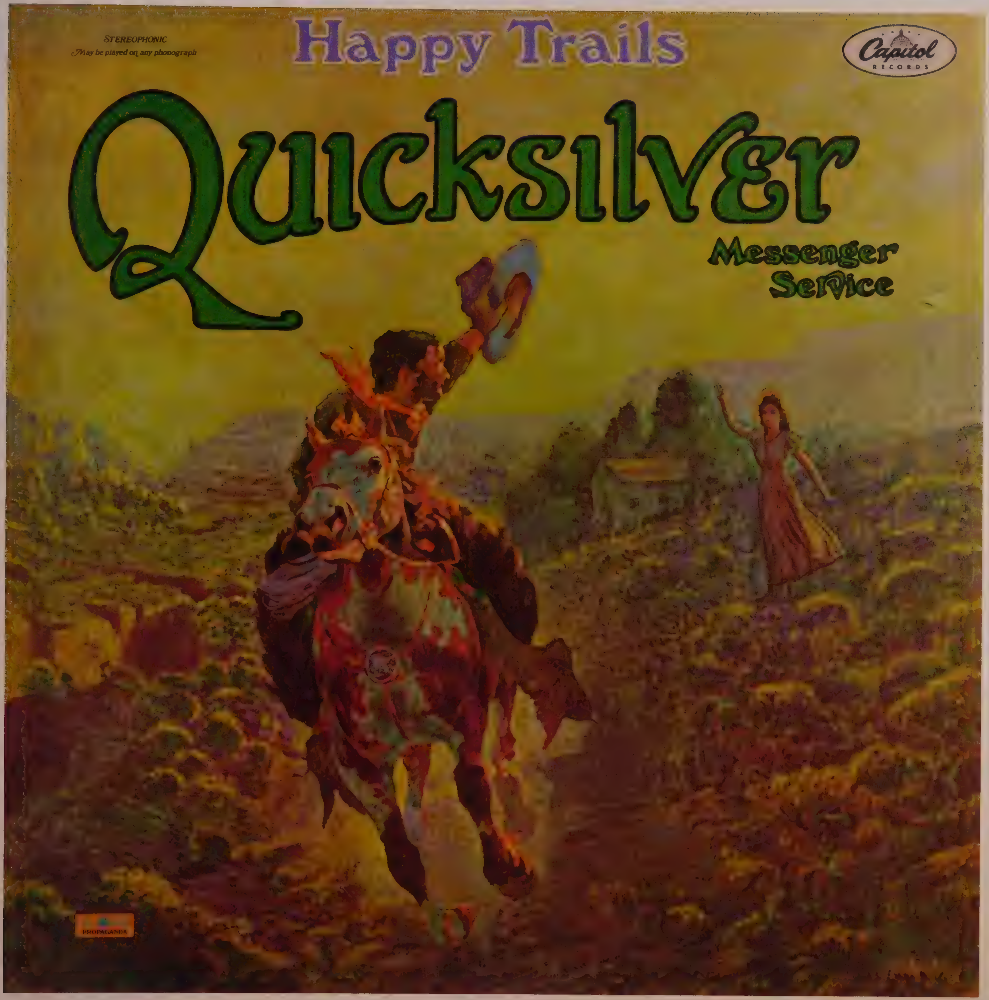
Perhaps the most instrumental-heavy psychedelic rock album of the era (there are barely any vocals), *Happy Trails* draws on rock, jazz, blues and other traditions, with the unmistakable aura of LSD hanging over the whole. Side one is devoted to a dense rendition of their stage staple "Who Do You Love?" almost unrecognizable from Bo Diddley's original. It's not clear which portions were recorded live, and where or when, as the band painstakingly assembled it from live tapes made over the preceding months. Side two opens with another Diddley tune turned inside out, "Mona," which is preceded by the ironic statement: "This here next one's rock 'n' roll." Thereafter, there are further lengthy jams, most notably on the epic "Calvary"—recorded live in the studio and incorporating a majestic, shimmering Hispanic interlude—before proceedings close with a rendition of "Happy Trails" (Roy Rogers' theme song).

QUICKSILVER
Messenger Service
STEREO
ST-120
Vol. 2
ST-120
CONTENTS
Side One
WHO DO YOU LOVE – Part 1
WHEN YOU LOVE
WHERE YOU LOVE
HOW YOU LOVE
WHICH DO YOU LOVE
WHO DO YOU LOVE – Part 2
Side Two
MONA
MAIDEN OF THE CANCER MOON
CALVARY
HAPPY TRAILS
Live Portions Recorded at Fillmore East and West "Calvary" Recorded Live at Golden State Recorders, S.F., Nov. 19, 1968
Capitol
John Cipollina
Gary Duncan
Greg Elmore
David Freiberg
Coast to Coast

The band played its farewell gig at the Fillmore West on New Year's Eve, 1968, following which they came off the road for a year as the burned-out Duncan took a hiatus. The first weeks of 1969 were spent putting *Happy Trails* together. "Duncan was gone and we had to come up with an album for Capitol," said Freiberg in 1997. "We had all this stuff we had recorded live, so we just started listening to it.... If we'd been out there playing all those big festivals, we could have made a ton of money, and sold a lot of records but Duncan probably would have died, so it wouldn't have been worth it."

Happy Trails was released in March, housed in a sleeve that was designed by George Hunter (once of the Charlatans) and aptly evoked the band's Wild West, frontier outpost vibe. For *Rolling Stone*, it was "a performance that captures all the excitement and grandeur of the great days of the scene in a way that is almost too fine to be real."

It sold respectably, but by the time the band were back on the road they'd taken a different direction, first with the addition of British keyboard wizard Nicky Hopkins and then their early collaborator Dino Valente. The music they made subsequently has its moments, but for most fans, it's their first two albums that best bottle their mercurial brilliance.


STEREOPHONIC
May be played on any phonograph
Happy Trails
Capitol
RECORDS
Quicksilver
Messenger
Service
PROPAGANDA

"... a performance that captures all of the excitement and grandeur of the great days ..." *ROLLING STONE*, 1969

BOBAK, JONS, MALONE

Motherlight

Released March 1969
Personnel **Mike Bobak** (vocals, guitar) **Andy Johns** (vocals, bass) **Wil Malone** (vocals, keyboards, drums)
Country UK

MIKE BOBAK POSES WITH A GINETTA SPORTS CAR, 1969.

In 1967, singer Monty Babson, drummer Barry Morgan organist Jerry Allen and trumpeter Leon Calvert set up a recording studio in Willesden, North-West London, the intention being "to establish a studio complex run by musicians, for musicians," as *Billboard* put it. Morgan Sound quickly became one of the city's most popular recording facilities. Part of its appeal was the fact that it was staffed by enthusiastic youngsters such as Wilson Malone, Mike Bobak and Andy Johns, who were far-removed from the lab-coated denizens of, say, Abbey Road, and before long Led Zeppelin, The Who, The Kinks, David Bowie, Pink Floyd and The Rolling Stones were all putting business its way.

The prolific Malone was not only a superb producer, arranger and musician, but also a singer and songwriter, leading the pop band Orange Bicycle and making an album as Wilson Malone's Voiceband for the in-house Morgan label (which specialized in MOR releases). Bobak and Johns (younger brother of legendary producer Glyn), meanwhile, were ace engineers, and when Babson expressed an interest in setting up a new label to capitalize on underground music in the fall of 1968, the trio suggested they make an album together.

"It was all done late at night, when there was no one booked into the studio," says Bobak. "Wil was the leader and musical genius behind it, while Andy and I came up with some arrangements and engineered it. In particular, Andy got a great drum sound, and of course went on to do the same for Led Zeppelin. We were left to our own devices, and it evolved as it went on. The whole thing was finished in a few two- or three-hour sessions."

Despite the fun, it's a thoroughly unsettling listen, packing all manner of weirdness into its 30 minutes. There is distorted guitar, unduly prominent organ, churning effects, and an experimental cut-up of the foregoing tracks in eerie closer "The Lens." But it doesn't come across as self-indulgent—there's clear craft in the material, which ranges from tripped-out psychedelia ("On A Meadow-Lea") to skewed rock 'n' roll ("Mona Lose"), oddball pop ("House Of Many Windows") and even a stoned C&W pastiche ("Burning The Weed").

Despite being assembled with obvious care, commercial considerations for the album seem to have been zero. "We knew it wasn't going to be mainstream," deadpans Bobak. The album, with artwork overseen by Malone, was issued in March 1969, with little fanfare and no single extracted.

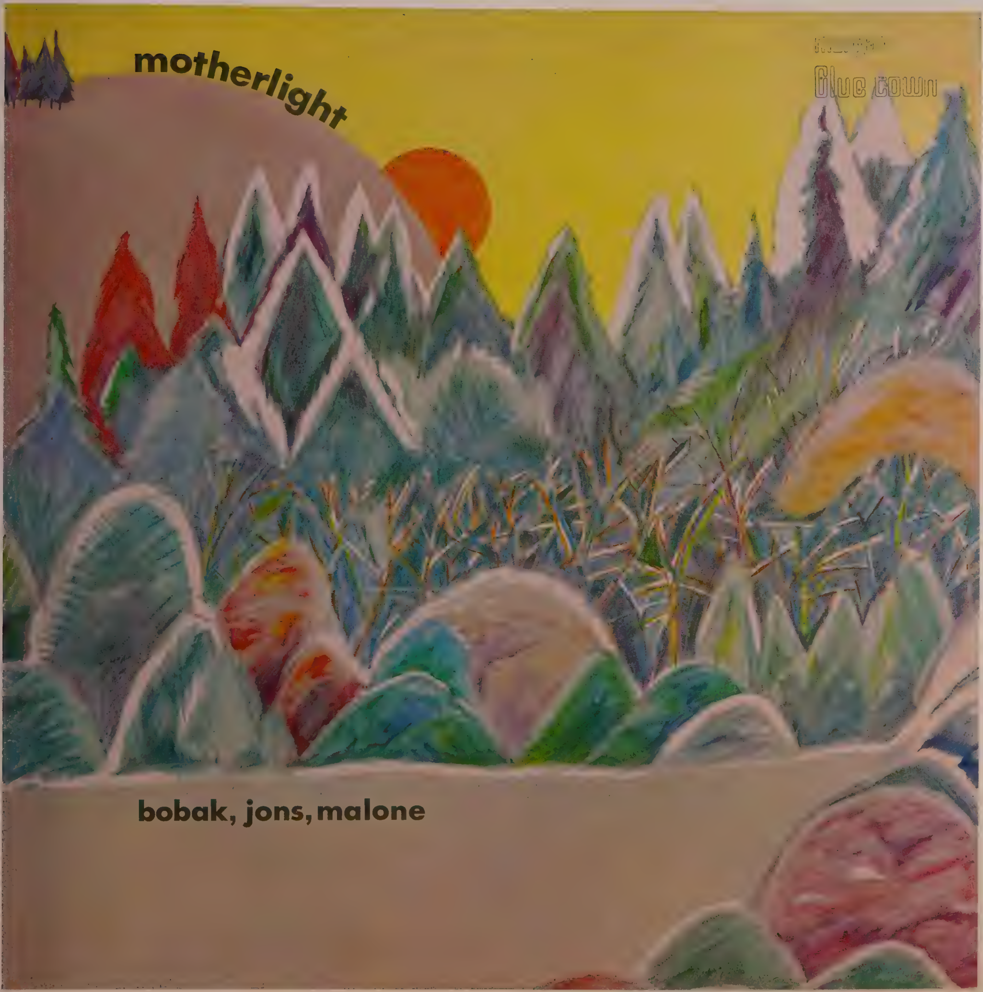
"We only played live once, at the launch party for the label," says Bobak, who recalls Johns being surprised to see his name spelled wrongly on the cover and labels. "When he pointed it out, they explained that it was a mistake at the printers, and they couldn't afford to have them all printed again, so he had to live with it." Bobak also confirms that the album title is *Motherlight*—something that has caused confusion for decades.

Only one advert is known to have appeared, in the obscure *Top Pops* newspaper, so it should have come as no surprise that sales were next to nonexistent. On April 5, *Melody Maker* brightly commented that "enigmatic lyrics and effective guitar are the main assets of an underground album that shows a fair degree of originality, if occasionally erring on the side of pretentiousness," then adding that "the lineup seems to include organ, guitar, bass guitar and drums, as well as vocals, chants and various freaky noises. Not at all bad."

Both *Motherlight* and the other LPs on the short-lived label (by Pussy and The Academy) sank without trace. "My mother saw a copy of *Motherlight* in the window of a shop in Wimbledon and asked if it had anything to do with me, so I told her it had," chuckles Bobak. "But she didn't go back and buy it!" He also recalls being told that the LP was selling well in Holland, but no royalties were forthcoming, and it was soon forgotten about.

Malone went on to issue an equally obscure solo LP the following year, before becoming one of Britain's most in-demand arrangers, working with Massive Attack, Simple Minds, The Verve and many others.

Bobak continued to work as an engineer for artists, including Cat Stevens, Rod Stewart and Paul McCartney, while Johns blossomed into a leading producer, overseeing classic albums for Humble Pie, Free, and Television, among many others. The album they made together, meanwhile, has rocketed in both reputation and value.


motherlight
Blue town
bobak, jons, malone

“We only played live once, at a launch party for the label.” MIKE BOBAK

THE MANDRAKE MEMORIAL

Medium

Released April 1969
Personnel **Craig Anderton** (guitar, modulator) **Michael Kac** (keyboards) **Randy Monaco** (vocals, bass) **J. Kevin Lally** (drums)
Country US

A RARE PUBLICITY SHOT OF THE MANDRAKE MEMORIAL.

In 1967, keyboardist Michael Kac (pronounced *cats*) was playing in a Philadelphia band named Cat's Cradle. When they split, he formed a more experimental band with drummer John Kevin Lally, who brought with him 17-year-old singer-bassist Randy Monaco. Their lineup was completed by guitarist and electronics whiz Craig Anderton, who was already contributing technical articles to *Popular Electronics* magazine. "Craig was always building devices!" says Lally. "He was making fuzzboxes before fuzzboxes were invented and made me a set of electronic drums I could play with my fingers."

It wasn't just the electronics that set them apart; Anderton was an inventive guitarist, Kac was a literate musician with a classical grounding, Monaco had a notably eerie voice and a melodic bass style, and Lally's idiosyncratic drum sound often seems just behind the beat, enhancing their woozy, otherworldly sound. With a name prompted by a poster of the comic strip character Mandrake the Magician, they began performing that spring. Their manager, Manny Rubin, owned Philadelphia's first psychedelic club, The Trauma, and they soon became local heroes." From day one, we were really focusing on our own material," states Kac.

While performing in Allentown, Pennsylvania, the band was contacted by Rocky Mount Instruments, who were manufacturing an electronic harpsichord called the Rock-Si-Chord. "Since I was the only member who knew how to play a keyboard instrument, I became, by default, the one to test this strange new contraption," laughs Kac. "The sound immediately persuaded us that it would give us something no one else had."

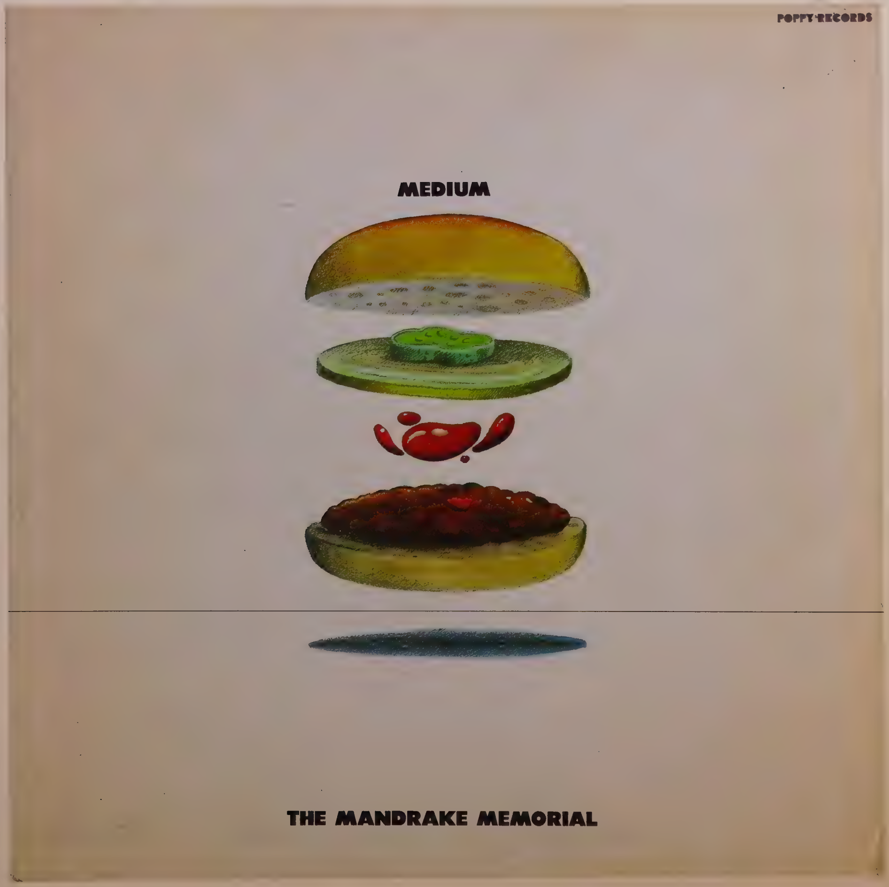
They saw out 1967 supporting The Mothers Of Invention at a run of shows at The Trauma, following which the club closed and Rubin devoted himself to managing them full time. They never appeared on the West Coast but played every hip East Coast club, sharing stages with The Doors, Janis Joplin and Pink Floyd, as well as cult favorites such as Tim Buckley, Moby Grape and The Nazz. As 1968 came around, Rubin signed them to the small Poppy label, run by savvy New Yorker Kevin Eggers, who issued their self-titled debut that August. Packed with arty yet melodic pop songs, it was a hit in Philadelphia but made little impact nationally.

Undeterred, the band swiftly embarked on a follow-up, taped at New York's Record Plant, with unlimited studio time at their disposal. Featuring fewer catchy tunes and with more emphasis on creating moods, the subtle and multi-layered *Medium* requires multiple plays to unfold. Following the brief, catchy "Snake Charmer," it pursues a drifting, trippy mood. The melodies are subtle and the musicianship is superb, with guitar parts woven into the songs rather than thrust forward. In addition, explains Kac, "Craig was getting more and more into electronics, having created an instrument he called 'the modulator' for the generation of a variety of weird sounds both onstage and off. He used it on *Medium*—very effectively, I might add."

Recording and mixing the album was an intensive process, so they were grateful for the occasional interlude. One in particular stands out for Lally: "I arrived a little early one evening to set up my drums, which always took a good while, and was startled to see Jimi Hendrix. He was just wrapping up his session but didn't want to leave, so the two of us jammed for half-an-hour. He was a lovely guy, and it was a wonderful experience, of course."

Housed in a striking cover designed by Milton Glaser, *Medium* appeared to warm reviews in April 1969, but Kac had already left the band. Deciding to continue as a trio, in June his bandmates headed for London, where sessions were held for a third album with producer Shel Talmy, renowned for the raw sound he'd captured for The Kinks and The Who. These didn't gell, so the band returned home, where they reworked the London sessions as the ambitious, orchestrated *Puzzle*, which appeared in April 1970. Hugely expensive to make and promote, its commercial failure spelled the end for the band, which split after fulfilling a handful of college dates that summer. "We had achieved what we had set out to, and we had gone as far as we were going to," says Lally. "We were never going to become rich and famous."

“We had achieved what we had set out to . . . . We were never going to become rich and famous.” J. KEVIN LALLY


POPPY·RECORDS
MEDIUM
THE MANDRAKE MEMORIAL

SLY AND THE FAMILY STONE *Stand!*

Released April 1969

Personnel Sly Stone (vocals, organ, guitar, piano, harmonica, vocoder, bass) **Freddie Stone** (vocals, guitar) **Larry Graham** (vocals, bass) **Rose Stone** (vocals, keyboards) **Cynthia Robinson** (trumpet, backing vocals) **Jerry Martini** (sax, backing vocals) **Greg Errico** (drums)

Country US

LEFT TO RIGHT (BACK): GRAHAM, ERRICO, FREDDIE STONE, ROBINSON
LEFT TO RIGHT (FRONT): ROSE STONE, SLY STONE, MARTINI, 1969.

Born into a religious household in Denton, Texas in March 1943, the flamboyant songwriter, arranger, producer and multi-instrumentalist Sylvester Stewart was regarded as a musical prodigy throughout his childhood. By 1963, his family had moved to San Francisco, where he worked as a radio DJ and record producer, overseeing sessions for The Beau Brummels, The Charlatans, The Great Society and others. With trumpeter Cynthia Robinson, he formed Sly & The Stoners in late 1966, and in March 1967, they merged with his younger brother Freddie's band, Freddie & The Stone Souls (which included drummer Gregg Errico) to create Sly & The Family Stone, recruiting Robinson's cousin, bassist Larry Graham, in the process.

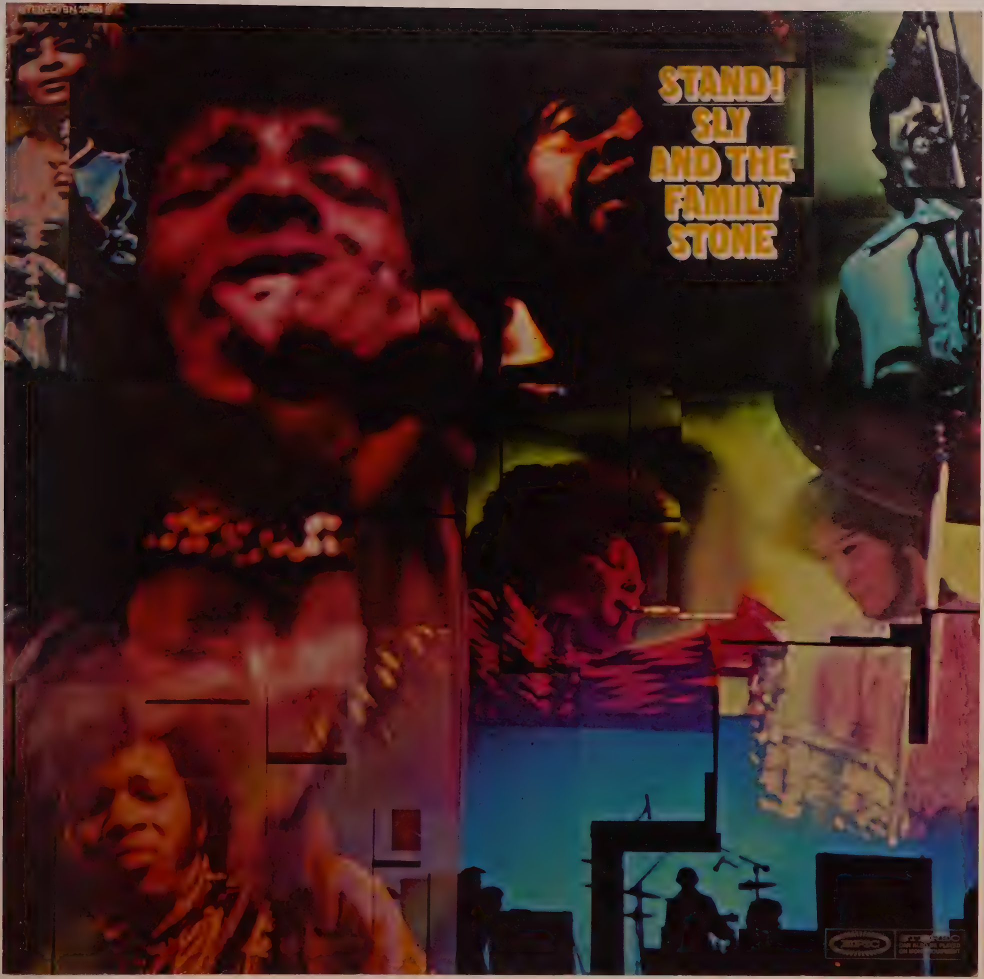
From the start, their aim was to blend elements of black and white music, featuring members of both colors and genders. Their music was frequently joyous and upbeat but not afraid to confront the ills in society; their first 45, "Underdog" (released in September 1967), concerned racial prejudice. In March 1968, they broke through with the irresistible "Dance To The Music," which reached #8 in the US. Alongside their exuberant vocal blend and upbeat brand of R&B, the album of the same name incorporated unmistakable psychedelic elements, with hip lyrics, ingenious arrangements and plentiful studio effects.

Over the course of 1968, they became a huge draw, but by the year's end, Robinson was suffering from gallstones. She had emergency surgery, followed by three months of convalescence, during which Stone put the band on hold. "I just did studio work, rode motorcycles and wrote songs," Stone told *Strobe*. Several of them were to end up on *Stand!*, not least "Everyday People," an impassioned call for racial and social harmony centering on the refrain "Different strokes for different folks," which hit #1 in February 1969.

The song was included on *Stand!*, on which Stone restated the theme more directly in "Don't Call Me Nigger, Whitey." As he told *Strobe* magazine at the time: "I feel that if people just say 'nigger-whitey', or any other words that are stupid like that, then they'll lose their sting, and people will stop saying them."

For the most part, however, *Stand!* is upbeat and life-affirming, full of throbbing hooks and subtle flourishes, typified by the infectious "I Want To Take You Higher." Side two opens with "Everyday People," but is dominated by the epic "Sex Machine," a slinky jam featuring manipulated tapes, wah-wah and fuzz guitar and a drum solo. Reviewers were ecstatic. *Jazz & Pop* hailed it as "one of the most definite and definitive affirmations of life that I've heard collected on one LP." *Rolling Stone* wrote that "Almost all their songs are openly idealistic, telling of things as they should be, dealing with vast social problems in abstract terms, which is not usually within the scope of soul music." *Stereo Review* felt that "Most of it gleams (even if fitfully) with originality, a rare commodity in today's glutted market, and it is performed with the joyous élan that has characterized virtually every note I've heard from Sly and the Family." *Hit Parader*, meanwhile, stated that "Sly is a genius as an arranger and producer, and he takes simple ingredients and shapes them into highly unique songs."

The album was a big hit, but heralded a lean period for the band. Little new material would appear until late 1971, by which time cocaine use had come to dominate the band's dynamic, and Stone became more politicized and less reliable, his material less joyous and more cynical. "For me, *Stand!* was where we reached our peak as a group," Freddie Stone commented in 2014. "*Stand!* was the album that said, 'This is what we've been wanting to tell you in the other albums, and we're at a place now where we can.' Plus, things were happening in our country at that time. We felt like we were taking a stand, and we wanted to encourage our fans to do the same."


STEREO BN 26456
STAND!
SLY
AND THE
FAMILY
STONE
EPIC
STEREO

“One of the most definite and definitive affirmations of life that I’ve heard collected on one LP.” *JAZZ & POP*, APRIL 1969

THE CHARLATANS *The Charlatans*

Released May 1969

Personnel **Mike Wilhelm** (guitar, vocals) **Richard Olsen** (woodwind, bass) **Darrell DeVore** (keyboards, bass) **Terry Wilson** (drums)

Country US

Though their sole album was released in mid-1969, The Charlatans were one of the very first American bands to espouse psychedelic culture. They coalesced in San Francisco in the fall of 1964, having met at a store located at the corner of Haight Street named Magic Theater—For Madmen Only. Its proprietor was thirty-something Mike Ferguson, who sang and played keyboards in the band, alongside the much younger George Hunter (electric autoharp, vocals), Mike Wilhelm (lead guitar, vocals), Richard Olsen (bass, vocals) and Dan Hicks (drums, vocals).

Initially calling themselves The Amazing Charlatans, the quintet devised a set that drew on country, folk, blues and rock 'n' roll, with their varying levels of musical competence adding to its ramshackle charm. Though their music, the roots of which lay in the good-timey folk and jugband scene that anticipated psychedelia, was far removed from acid rock, they can be regarded as pioneers in several respects. From the start they dressed in turn-of-the-century attire, a look that would be adopted by countless other bands. As Hunter later remarked of the British Invasion craze: "Everybody and their brother was doing that—we were looking for some strong American identity."

As the quintet got their act together, their friends Mark Unobski and Chandler Laughlin were busy renovating the Comstock Hotel in the ghost town of Virginia City, Nevada, 500 miles east of San Francisco. Their intention was to provide their free-spirited circle with a base for music and good living over the summer. They invited The Charlatans to visit. They successfully auditioned to become house band for six weeks. The Red Dog Saloon, as the ground floor was named, finally opened its doors on June 21, with the two posters Hunter had designed (the first showing the wrong dates) now being widely regarded as the earliest of the many psychedelic posters that would soon be papering walls nationwide. The band's residency served as a direct inspiration for the nascent San Francisco scene, with eccentric costumes, light shows, unrestrained dancing and plenteous tripping forming a blueprint for the times ahead, and a good time was had by all.

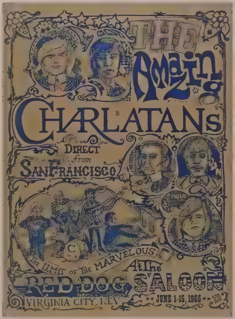
When that eventful summer was over, most of the participants in the Red Dog shenanigans returned to San Francisco, where some of them founded The Family Dog, which was soon putting on dances inspired by their experiences in Nevada. The Charlatans and Jefferson Airplane headlined the first of these, held at Longshoreman's Hall on October15. By then, the band were in the throes of an abortive relationship with the struggling Autumn Records, for whom they recorded several demos with Sly Stone at the controls. In early 1966, they signed to Kama Sutra instead, and set about recording more tracks—but the label nixed their choice for a single, a rendition of Buffy Sainte-Marie's "Codeine." It was October by the time they did actually release a 45, the charming folk-rock pairing "The Shadow Knows/ 32-20." It was not a hit, however, and the vast majority of the material that they recorded at this time was not released.

As 1967 came around, their music was at odds with that of The Grateful Dead, Jefferson Airplane, Country Joe & The Fish and others. The numerous demos they recorded at the time have since surfaced and show them to have been an eccentric and intermittently exciting outfit, but they often found themselves lower down the bills than bands who favored distortion, improvisation and other facets of psychedelic rock, and struggled to make ends meet. Ferguson departed in September, upon which Hicks switched to rhythm guitar and Terry Wilson took over on drums, with pizza chef Pat Gogerty briefly joining on piano.

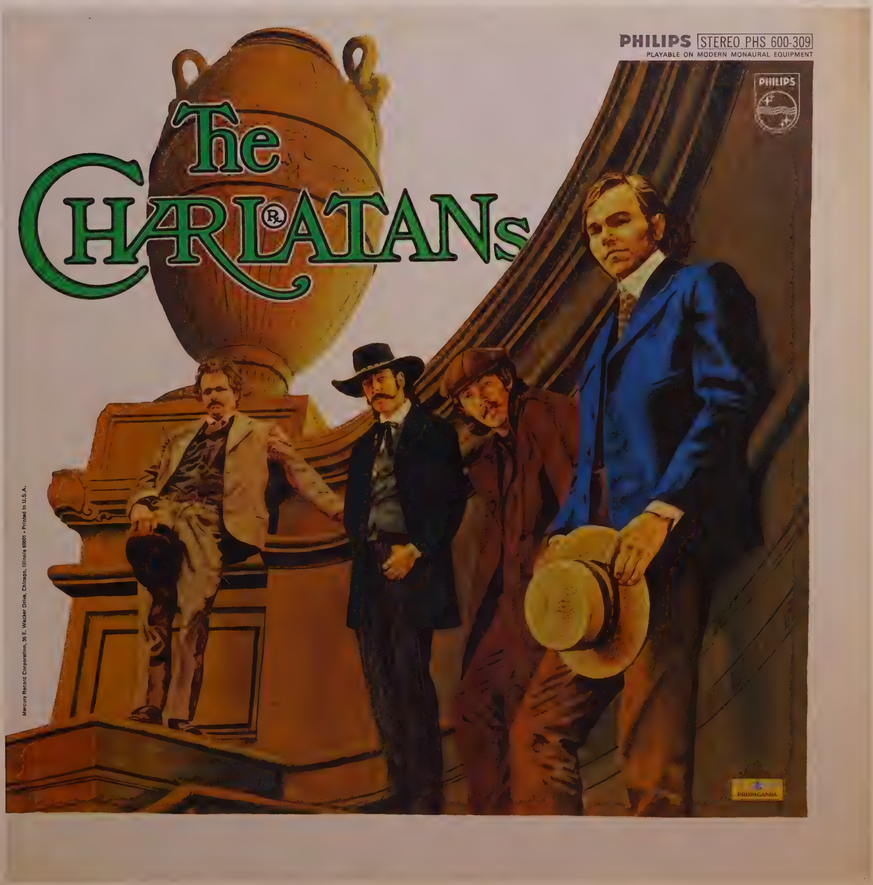
Following a three-day engagement alongside Dr. John and Thelonious Monk at The Carousel Ballroom in early May 1968, Hicks and Hunter also departed, the former to form Dan Hicks & His Hot Licks, the latter to become a graphic artist, with credits including Quicksilver Messenger Service's *Happy Trails* and It's A Beautiful Day's debut. Olsen, Wilhelm and Wilson decided to continue, recruiting Darrell DeVore on keyboards, and the revised quartet worked out new arrangements of their earlier repertoire, as well as playing original material.

Philips signed the band that summer, as part of a belated feeding frenzy that also saw them snap up several other lesser-known local acts, such as Fifty Foot Hose, Linn County and Tongue & Groove. They recorded their album with producer Dan Healy in Pacific High Recording towards the end of 1968. It has been routinely dismissed over the years, but while the band would undoubtedly have benefited from having made it a year or two earlier, they always sounded anachronistic, and DeVore and Wilson were arguably superior musicians to their predecessors. There's much to enjoy, from a beautiful take on Van Dyke Parks' "High Coin" and a gritty rock rendition of the old chestnut "Wabash Cannonball" to the groovy rocker "Easy When I'm Dead," DeVore's dreamy "Time To Get Straight" and a rousing rendition of their signature tune, "Alabama Bound." Housed in a cover designed by Hunter that perfectly reflected the band's aesthetic, it was marketed with the tagline "Nobody knows what they're going to do next," but the simple answer was: split up.

GEORGE HUNTER DESIGNED POSTERS FOR THE CHARLATANS' RESIDENCY AT THE RED DOG SALOON.



"A direct inspiration for the nascent San Francisco scene, with eccentric costumes, light shows, unrestrained dancing and plenteous tripping forming a blueprint for the times ahead." RICHARD MORTON JACK


PHILIPS STEREO PHS 600-309
PLAYABLE ON MODERN MONAURAL EQUIPMENT
PHILIPS
The CHARLATANS
Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed In U.S.A.
PROPAGANDA

THE OPEN MIND *The Open Mind*

Released June 1969
Personnel Terry Schindler (vocals) Mike Brancaccio (guitar) Tim du Feu (bass) Phil Fox (drums)
Country UK

Tim du Feu, Mike Brancaccio and Phil Fox grew up near each other in Putney, South West London, and formed a group in their teens with their friend Ray Nye. Calling themselves The Apaches and playing covers of hits, they were soon in demand but in 1965, Nye left and another local friend, singer-guitarist Terry Schindler, joined instead. "With Terry in the band, we started to get away from standards and into bluesy, self-written music," says du Feu.

With Schindler adopting his mother's maiden name of Martin, and Brancaccio shortening his to Bran, they renamed themselves The Drag Set (a reference to cars, not cross-dressing). As 1966 drew on, they began to play at the nearby Pontiac club, one of London's leading blues venues, and occasionally backed visiting stars such as Wilson Pickett and John Lee Hooker. "Music was our full-time ambition, but we were doing a lot of covers," says Schindler. "The time came when we realized we had to go up a gear and become more original."

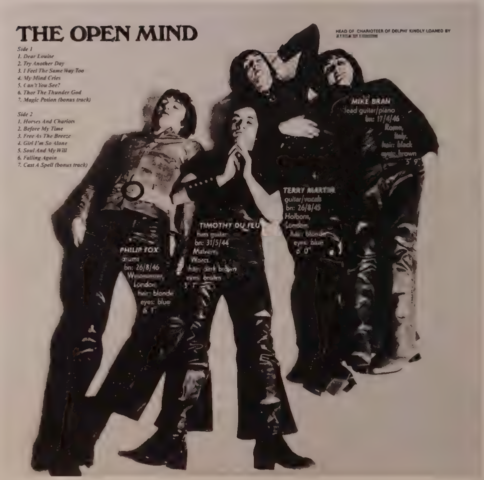
In March 1967, The Drag Set released a basic but charming 45, "Day And Night/Get Out Of My Way," on the tiny CBS subsidiary Go. It barely sold, but the band didn't mind. "By mid-1967, a lot of bluesy bands were starting to go psychedelic, and we were no exception," says du Feu. "We welcomed the chance to stretch out a bit. I thought up the name The Open Mind to reflect our attitude towards life. At the same time we got leather suits made, which were very unusual for the period. We couldn't walk down the King's Road without being stopped and photographed!"

They performed in London's best-known rock clubs, such as the Electric Garden (at whose grand opening they supported Pink Floyd), the Roundhouse (where they supported the Soft Machine), the Marquee, UFO and Middle Earth, often playing two shows a night. "The later it got, the wilder things became, so we'd experiment," says du Feu. "People were freaking out, starting to dance weirdly. The further they went, the further we'd go. What used to be gigs were becoming so-called 'happenings', so we had a light show, and thunderflashes to spice things up. One night I got too close, and one went off in my face. I lost my eyebrows and half my mustache!"

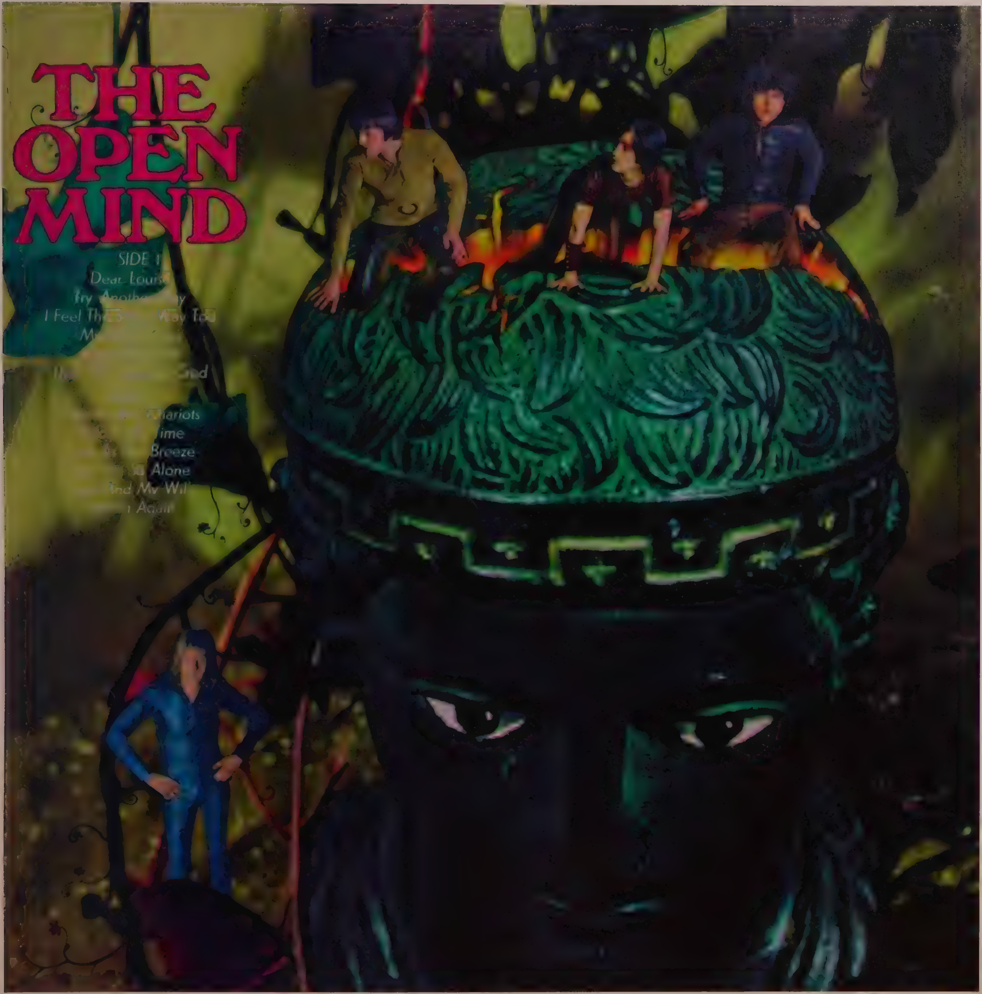
The break they'd been hoping for finally came in late 1968, when veteran producer Johnny Franz, known for his work with Scott Walker and Dusty Springfield, came to a gig and offered them a deal. Franz, however, was unused to rock 'n' roll, and the sessions were sporadic. "It was more a case of recording us than producing us," says du Feu. "Most of the time he had his feet up on the mixing desk, smoking a fag with one hand and scratching his bollocks with the other." Engineer Fritz Fryer was more sympathetic, and the finished album has a sharp, hard-hitting sound, from the snappy psych-pop of "Dear Louise" to the sinister "I Feel The Same Way Too" and lengthy "Free As The Breeze," with plenty of woozy, Cream-influenced guitar solos.

With the album complete, du Feu labored over some psychedelic cover artwork to complement the intended title, *Gestation*—only for the label to use a shot of a Greek bust instead, with the band crudely superimposed.

Press response was encouraging upon its June 1969 release. *Melody Maker* called it "a promising debut set" and the *NME* said "the performances can't be faulted," but it wasn't promoted and barely reached the shops. "We went to watch all the sleeves being printed," remembers Fox, "but I only ever saw one solitary copy for sale, and that was in HMV in Oxford Street—the biggest store in the country."


THE OPEN MIND
Side 1
1. Dear Louise
2. Try Another Day
3. I Feel The Same Way Too
4. My Mind Cries
5. Can't You See?
6. Thor The Thunder God
7. Magic Potion (bonus track)
Side 2
1. Horses And Chariots
2. Before My Time
3. Free As The Breeze
4. Girl I'm So Alone
5. Soul And My Will
6. Falling Again
7. Cast A Spell (bonus track)
HEAD OF CHARIOTEER OF DELPHI KINDLY LOANED BY
MIKE BRAN
lead guitar/piano
bn: 17/4/46
Rome, Italy.
hair: black
eyes: brown
5' 9"
TERRY MARTIN
guitar/vocals
bn: 26/8/45
Holborn, London.
hair: blonde
eyes: blue
6' 0"
TIMOTHY DU FEU
bass guitar
bn: 31/5/44
Malvern, Worcs.
hair: dark brown
eyes: brown
PHILIP FOX
drums
bn: 26/8/46
London.
hair: blonde
eyes: blue
6' 1"

Following its release they made one more recording, the mighty "Magic Potion/Cast A Spell" 45, which appeared in August, but the BBC declined to play it on account of the lyrics, and the band fell apart. Schindler and du Feu went on to form jazz-rock collective, Armada, with future Roxy Music bassist Rik Kenton, but called it a day in 1972. In recent years, however, they've been staggered by the interest in their music. "I'm proud for us to be called a psychedelic band today," says Schindler. "I still try to conduct my life with so-called hippie principles in mind and look back on that period with a huge amount of pleasure."


THE OPEN MIND
SIDE 1
Dear Louis
I Feel The
Chariots
Breeze
Alone

“People were freaking out, starting to dance weirdly. The further they went, the further we’d go.” TIM DU FEU

STEPPENWOLF *Early Steppenwolf*

Released July 1969
Personnel **John Kay** (vocals, guitar) **Dennis Edmonton** (lead guitar) **Goldy McJohn** (organ) **Nick St. Nicholas** (bass) **Jerry Edmonton** (drums)
Country US

JOHN KAY ON STAGE WITH STEPPENWOLF AT THE SCENE CLUB IN NEW YORK, 1967.

By the summer of 1969, Steppenwolf was one of the biggest bands in America. They'd had smash hits with "Born To Be Wild," "Magic Carpet Ride" and "Rock Me," and three top ten LPs in a row. As if to cement their credentials, the era-defining movie *Easy Rider* was released in July 1969, prominently featuring their music. The same month saw the appearance of this album, which had been recorded at the Matrix Club in San Francisco over two years earlier. Strictly speaking, it wasn't even the work of Steppenwolf because at the time they were called The Sparrows.

The band's roots lay in Canada, where Dennis and Jerry Edmonton (real surname McCrohan) and Nick St. Nicholas (born Klaus Kassbaum) had played in Jack London & The Sparrows in Toronto in 1964. They found considerable success playing British Invasion–style material, even faking British speaking voices, but grew frustrated by a lack of royalties, and Capitol's failure to release their records in America. They added the German-born John Kay (born Joachim Krauledat) and Goldy McJohn (born John Goadsby), and shortened their name to The Sparrows in September 1965. "During this time, a lot of rehearsing was done, a lot of experimenting, arranging and writing," said Kay in the *Early Steppenwolf* sleeve notes.

Before long they'd encountered wealthy Canadian hi-fi manufacturer Stanton J. Freeman, who was interested in managing them (and later founded the famed Electric Circus club in NYC). By May 1966 they were making a name for themselves as The Sparrow in New York's clubs, playing bluesy folk-rock and living in the Albert Hotel with The Blues Magoos and The Lovin' Spoonful. In June, they signed to Columbia, who issued the proto-psychedelic "Tomorrow's Ship/Isn't It Strange" 45 in August. It failed to sell, and by the time their second 45 appeared in December, they had moved to LA. There they played the Whisky a Go Go until the Sunset Strip riots in November prompted them to head for San Francisco, just as the psychedelic boom gathered steam.

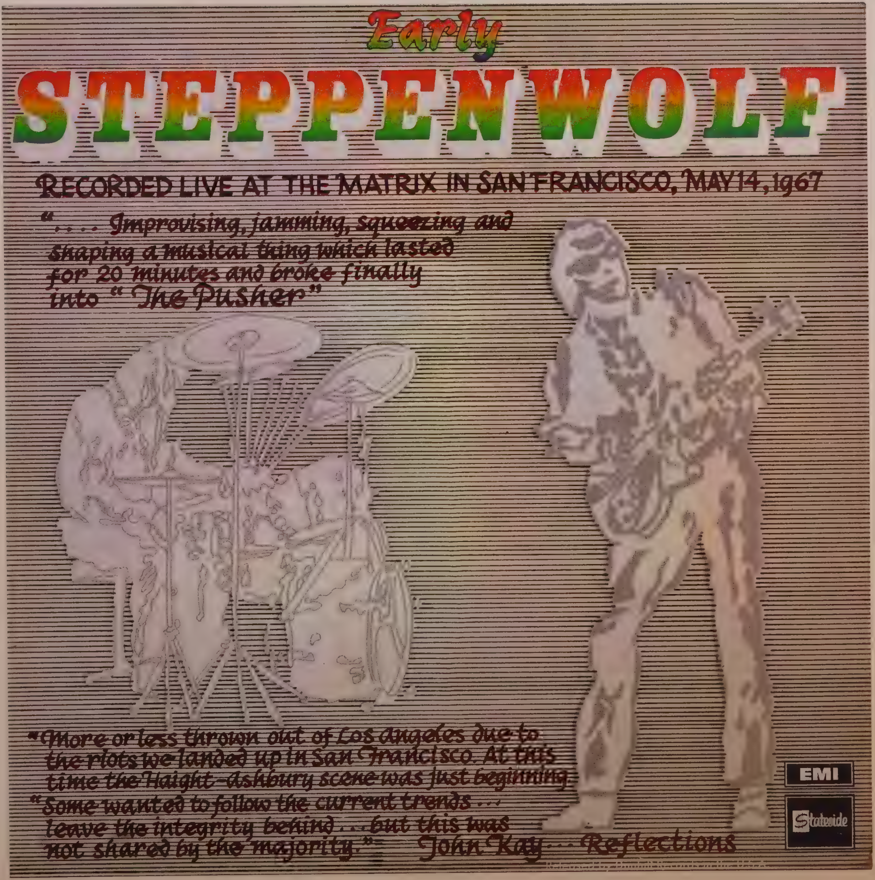
They shared stages with The Doors, The Steve Miller Band and Moby Grape, rehearsing at their home in Mill Valley between dates. "We were immediately confronted with the new freedom of musical format," said Kay. "Digging the new musical freedoms... enabled us to cut a lot of ties loose and really get into our own thing." Urged on by St. Nicholas, whom Kay called "the born showman and charmer of the group" their music became increasingly experimental.

In May 1967, The Sparrow played at The Matrix at 3138 Fillmore Street, founded by Jefferson Airplane's Marty Balin in August 1965. Some of their performances were taped by the club's manager, Chet Helms and the pick of these were released on *Early Steppenwolf*.

The first five tracks find them in bluesy garage rock mode, with some distorted guitar leads here and there. "There were inspiring moments," says Kay, "especially when we would improvise instrumentally." Side two of the LP is something else entirely. Kay: "One evening at the Matrix, Nicholas proceeded to experiment. He got up onstage, picked up his bass, plugged it into an amplifier and Echolette unit, and proceeded to just play whatever came into his head. Urged on by him, everyone else proceeded to get up on the stage one by one, picking their instruments. Before we knew it, we were more or less improvising, jamming, squeezing and shaping a musical thing which lasted for 20 minutes and broke finally into 'The Pusher.' It astounded us and the audience at how well it came off." The resulting epic comprises side two of the album.

The band was in dire financial straits and their station wagon had been repossessed. In June, Dennis Edmonton departed (renaming himself Mars Bonfire), and soon afterward St. Nicholas also left, to join the Los Angeles psychedelic band T.I.M.E. In July, Kay replaced them with Michael Monarch and Rushton Moreve, and they finally found fame a few months later, as Steppenwolf. Of course, they made many fine recordings, but their most psychedelic work can be found on this set. "I find that the collective, passionate, almost total unjustified belief that we were going to make it some day managed to keep us together," Kay concluded. "There was a unity of purpose and dedication to the music, a feeling of togetherness and support for each other."

“Before we knew it, we were more or less improvising, jamming, squeezing and shaping a musical thing which lasted for 20 minutes.” JOHN KAY



RECORDED LIVE AT THE MATRIX IN SAN FRANCISCO, MAY 14, 1967

“. . . . Improvising, jamming, squeezing and shaping a musical thing which lasted for 20 minutes and broke finally into “The Pusher”

“More or less thrown out of Los Angeles due to the riots we landed up in San Francisco. At this time the Haight-Ashbury scene was just beginning.

“Some wanted to follow the current trends . . . leave the integrity behind . . . but this was not shared by the majority.” John Kay . . . Reflections

JUDY HENSKE & JERRY YESTER

Farewell Aldebaran

Released July 1969
Personnel **Judy Henske** (vocals) **Jerry Yester** (vocals, guitar, keyboards, synthesizer) **Zal Yanovsky** (guitar, bass) **Dick Rosmini** (12-string guitar) **John Forsha** (12-string guitar) **David Lindley** (banjo) **Bernie Krause** (Moog synthesizer) **Joe Osborn** (bass) **Jerry Scheff** (bass) **Larry Beckett** (drums) **Toxey French** (drums) **Eddie Hoh** (drums)
Country US

Judy Henske was born in Wisconsin in December 1936. By the turn of the 1960s, she'd traveled around the States and begun working as a folk singer. She made an album as part of the Whiskeyhill Singers in 1961, before landing a recurring (though short-lived) guest slot on the *Judy Garland Show* in Hollywood. Thereafter, she moved to New York's Greenwich Village, where she gained renown for her husky vocals, impressive stage presence and comic aptitude. She was signed to Elektra by Jac Holzman in 1963 and made two albums for the label, as well as appearing in cabaret.

Henske also met and married Jerry Yester in 1963. Born in Alabama in January 1943, he grew up in California and became a fixture in local folk clubs during the folk boom, initially in a duo with his brother, Jim, and then with the New Christy Minstrels and the Modern Folk Quartet. By 1967, he was branching into record production with The Turtles, Tim Buckley and The Association (of which his brother had become a member). That June he accepted an offer to replace Zal Yanovsky in The Lovin' Spoonful, and remained with them for a year, contributing to their September 1967 *Everything Playing* album.

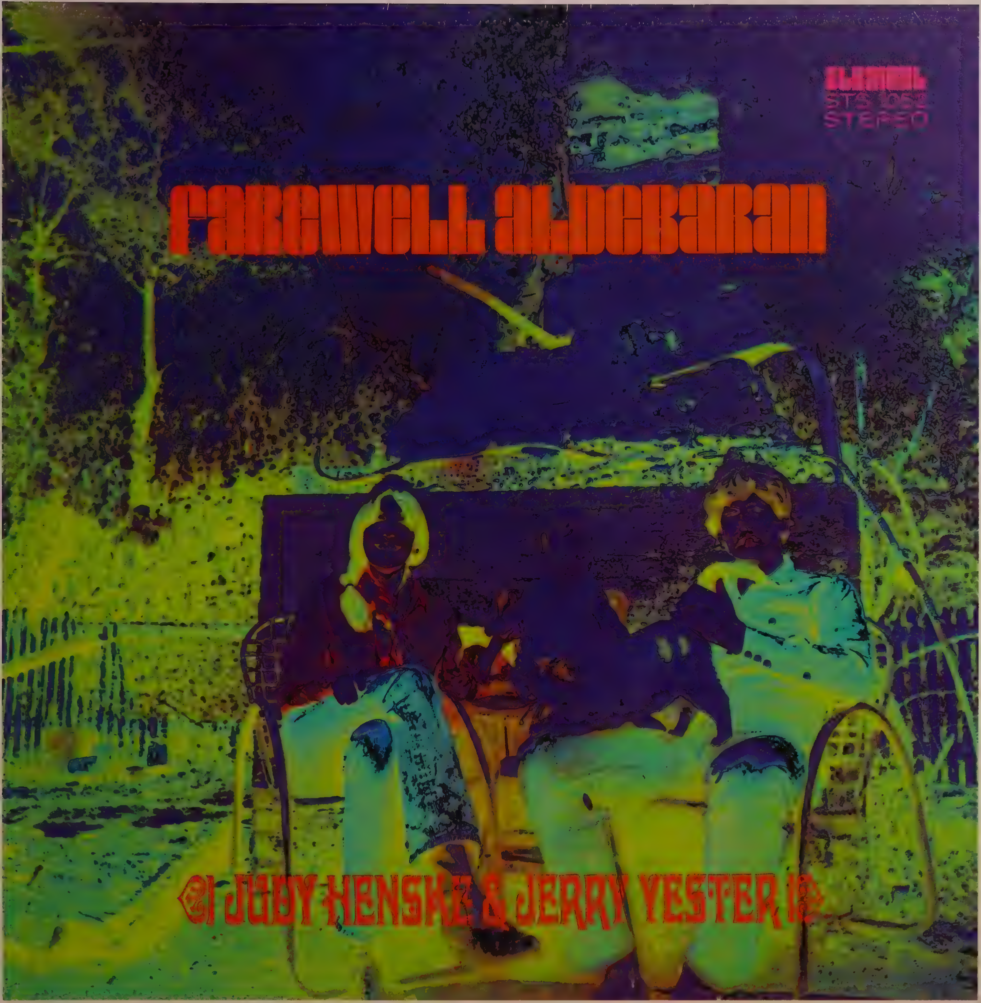
By the fall of 1968, the couple and their baby daughter Kate were based in California and had brewed up a batch of unusual songs (starting with the unsettling yet lovely ballad "Three Ravens") that reflected their surreal life view. Their joint manager was Herb Cohen, best known for handling Frank Zappa. He was in the throes of setting up the Straight label (through Warner Bros.), and suggested they make an album for it, with lyrics by Henske and music by Yester (with the exception of opener, "Snowblind," cowritten by the duo and Zal Yanovsky). Encouraged by Zappa, and with production help from Yanovsky, they set about putting their weird and wonderful songs onto tape in Pat Boone's home studio.

Uniformly inventive, the results span hard blues-rock, spacey ballads, oddball bubblegum, gothic pop, and even far-out electronic experimentation on the overwhelming title track, which refers to an orange giant star—the brightest in the Taurus constellation—and was devised while Henske was flicking through the *Encyclopedia Britannica* while suffering from a fever. Lyrically, the album touches on subjects as wide-ranging as religion, medievalism, seafaring and, of course, outer space, with Henske's voice on the closing title track aided by synth pioneer Bernie Krause and his battery of machines.

STS 1052
STEREO
also playable on mono phonographs
JERRY YESTER & JUDY HENSKE

Farewell Aldebaran was issued in June 1969, with Straight proclaiming in its promo material: "Judy Henske is a tall, adorable and downright pinchable wench of a folk singer who used to appear stoned a lot on late-night television in the mid-'60s. Her husband, Jerry Yester, is far less pinchable, being about eight feet tall and mustachioed. In bygone days he was in the Modern Folk Quartet and Lovin' Spoonful. Today he is a much sought-after record producer, having scored impressively in that regard with Tim Buckley, The Fifth Avenue Band and a million zillion others. His brother is Jim Yester, who is in The Association and quite well off as a result. Judy and Jerry are very happy together."

Barely any reviews appeared, though *Billboard* remarked that "Jerry Yester and Judy Henske are song craftsmen as well as expert song delineators. The lyrics by Miss Henske are absorbing and the music by Yester is stimulating, and their vocal efforts make it all an exciting listening experience. It needs a push and the underground ought to help here." Unfortunately, no such push arose, and the album sank like a stone, as did an extracted 45, "Snowblind/Horses On A Stick." Part of the problem was that *Farewell Aldebaran* could not easily be performed live, so for its follow-up (on Reprise), Henske and Yester formed a quintet named Rosebud and made a much more conventional record. Unfortunately, their marriage foundered just as the Rosebud album was being released in the summer of 1971, and their musical partnership ended with it.

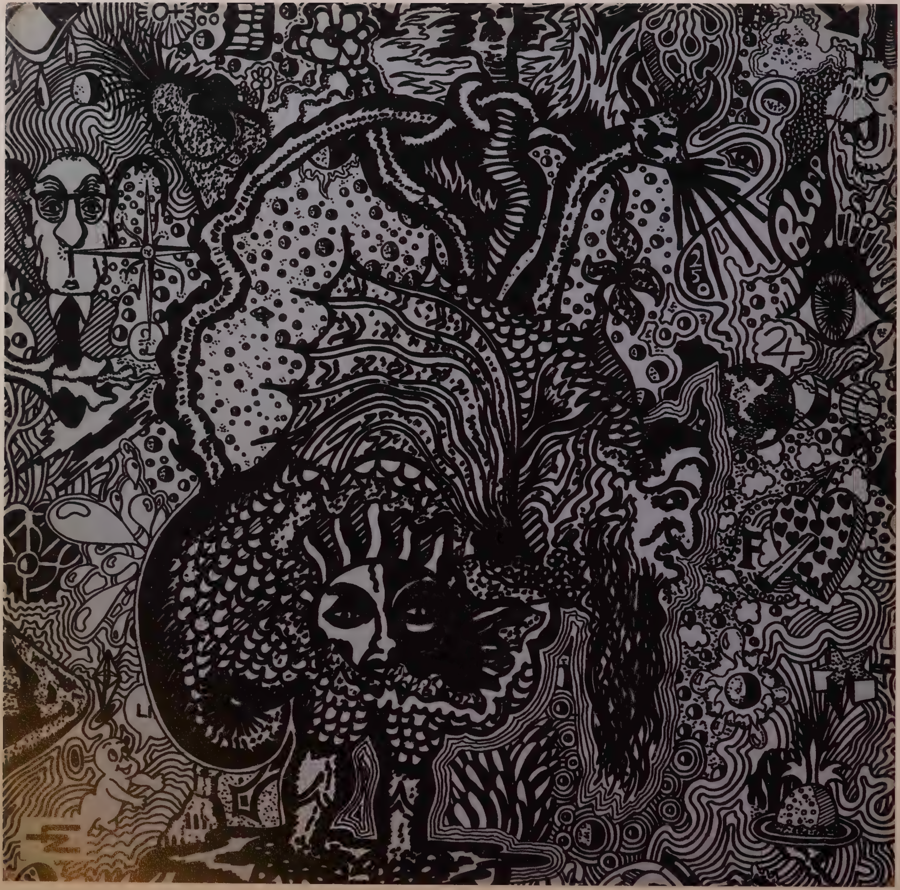


STS 1056
STEREO
FAREWELL ALDEBARAN
JUDY HENSKE & JERRY YESTER

"Jerry Yester and Judy Henske are song craftsmen as well as expert song delineators." *BILLBOARD*, 1969

ARZACHEL *Arzachel*

Released July 1969
Personnel **Dave Stewart** (keyboards) **Steve Hillage** (guitar) **Mont Campbell** (bass) **Clive Brooks** (drums)
Country UK



> **"... they're an interesting organ quartet that show sparks of originality and plenty of drive."** *MELODY MAKER*, JULY 1969

STEVE HILLAGE, 1969.

Dave Stewart, Steve Hillage and Mont Campbell met as pupils at the City of London School and, having added Clive Brooks via a *Melody Maker* ad, named their band Uriel, after an archangel in *Paradise Lost*. Influenced by classical music as well as the leading underground bands of the time, they were unusually fine musicians for their tender years.

A demo made in the summer of 1968, when they were still at school, showcased their precocious grasp of musical structures on an arrangement of Holst's "Saturn." That July, they landed a residency in the basement of the Ryde Castle Hotel on the Isle of Wight, where they performed sets of their own mid-week and played alongside better-known acts (including Stray, Chicken Shack and The Herd) on weekends.

At the end of the summer, Hillage returned to school, so the others continued as a trio, shifting their focus away from cover versions, and evolving into a dense and tight keyboard-centered act, with a distinctive sense of humor. Having gigged around London that fall, at the end of the year they changed their name to Egg and signed to Decca. In the spring of 1969, they met Peter Wicker, manager of Studio 19 in Soho. As Stewart put it, "Our friend and supporter Bill Jellett's wife, Anna, worked in the coffee shop next door to Studio 19. She introduced us to him." Wicker was involved with a production company named Zackariya Enterprises, which specialized in budget releases on their Zel and Evolution labels. The company was eager to enter the rock market, so the impecunious Egg agreed to make a one-off album for them on the quiet.

With Hillage back on board for the project, the tracks were recorded and mixed in nine hours flat, with a budget of £250. Despite these constraints, the album boasts intricate arrangements, complex organ and definitive acid guitar. "Garden Of Earthly Delights" (based on a tune composed by Campbell's grandfather) boasts Tudor lyrics and ends with a glorious and tragically brief guitar solo; "Azathoth" has a splendidly woozy, tripped-out church vibe; "Soul Thing (Queen Street Gang)" wafts by in a blissful haze; and "Leg" is an absolute blast. Side two showcases the live sound Uriel had developed, over two long and partly improvised cuts, with rather mixed results.

The pseudonym Arzachel was agreed upon for the LP. It was the name of a crater on the moon, which had been named after an 11th-century Spanish astronomer. To go with the new band name, they adopted exotic new identities for themselves, too. These were Simeon Sasparella (Hillage), Njerogi Gategaka (Campbell), Sam Lee-Uff (Stewart) and Basil Dowling (Brooks). The disc was hastily packaged in a sleeve designed by Stewart, with far-fetched liner notes that captured their surreal wit. The LP slipped quietly onto the market in July.

Press ads appeared in the UK, one of which optimistically called *Arzachel* "the album they're all talking about in the States," but sales were minimal. The only review came courtesy of *Melody Maker*, which said: "Sounding much like The Nice at times, they're an interesting organ quartet that show sparks of originality and plenty of drive. The lead singer has a somewhat 'hooray' voice, which can be a bit off-putting, but there is some excellent lead guitar and an organist who obviously knows his classics."

Zackariya Enterprises managed to lease the album to companies in France, Germany, Italy, Spain and the US, all of whom issued it with the same cover design but in varying colors. The band weren't concerned, though—by then they were busy earning a reputation as one of Britain's most original progressive bands, having reverted to their real name.

As Stewart has since stated: "The Arzachel album disappeared almost as rapidly as it was created. This seemed fitting, given its minuscule budget, hasty conception and overtly psychedelic style—so we were surprised when it re-emerged years later, now being trumpeted as an 'underground classic.'"

THE END *Introspection*

Released July 1969
Personnel Terry Taylor (vocals, guitar) Colin Giffin (vocals, guitar, sax) Nick Graham (vocals, keyboards) Dave Brown (vocals, bass) Hugh Attwooll (drums)
Country UK

Dave Brown and Colin Giffin had been playing together since the early '60s, when they were members of Surrey beat band The Innocents, who had a minor hit in 1964 and thus embarked on package tours with numerous stars of the time, including two with The Rolling Stones. When The Innocents collapsed in the spring of 1965, they formed a new band with organist Nicky Graham, horn player John Horton, bassist Dave Atkey and drummer Roger Groom, and named it The End. Having recorded a few demos, they contacted Stones bassist Bill Wyman, whom they'd befriended on tour He offered to manage and produce them, along with up-and-coming engineer Glyn Johns.

The band were added to the bill for The Stones' British tour in September and October, and a single was issued to coincide with it, coupling two Brown-Giffin compositions in a blue-eyed soul style, but it sold poorly. Horton and Groom departed, to be replaced by Gordon Smith and Graham's schoolfriend Hugh Attwooll. They eked out a career throughout 1966, before moving to Spain in 1967, with Wyman's blessing. The country was in the grip of Franco's repressive regime, and The End struck a chord with the more daring of the nation's youth, even scoring a top-five hit in April with another Brown-Giffin number, "Why."

Having issued three further 45s in Spain (all produced by Wyman in the UK), in mid-1967 Smith was replaced by Terry Taylor, who had also been playing in Spain, with an outfit named The Mode. Taylor's arrival revitalized the band, which moved away from soul and took a more psychedelic direction—not least because he was the first lead guitarist they'd had. They returned to the UK to make further recordings. The Stones were in the midst of making their fraught *Satanic Majesties* LP, so The End had to fit their sessions around The Stones' unpredictable schedule, as well as their own obligations back in Spain. Work began at Decca's studio in West Hampstead, with Gus Dudgeon engineering, and continued at Olympic in Barnes, with Glyn Johns engineering.

Despite the nature of the sessions (and Giffin being rushed to hospital with a kidney infection), *Introspection* is remarkably coherent. In fact, it sounds like purest essence of 1967, with period flourishes aplenty with distorted guitar, swirling organ, tablas, Mellotron and harpsichord, but at its heart it is pure pop, consisting of ten snappy, melodic songs. Wyman deserves credit for a fine production job (with a superb mix from studio wizard Glyn Johns). Even the decision to include three brief spoken tracks by Wyman's elderly gardener, George Kenset, don't detract from the fact that it is great fun to listen to.

The first fruits appeared in the UK in March 1968, when the superb "Shades Of Orange/Loving Sacred Loving" 45 was issued. Featuring Charlie Watts playing tabla on the A-side, it's a haunting and atmospheric record, but made no impact. The Stones' new manager, Allen Klein, felt little need to expend further energy on the band, meaning the album went unreleased for over a year. "I was so busy with The Stones at the time that I never really had the time to focus on The End," Wyman has since stated. "It was very difficult because I only had time to produce the records, I didn't want to be a manager and run the show—it was more of a hobby project for me."

Frustrated by their inability to move forward, Giffin and Attwooll quit at the end of 1968, upon which Paul Francis joined on drums and they proceeded as a four-piece. *Introspection* finally crept out in the US in July 1969, by which time its incense-shrouded charm must have seemed distinctly passé, despite its eye-catching foil sleeve. As Wyman remarked: "Music had got a lot tougher, and *Introspection* must have seemed a bit lightweight against Led Zeppelin, Cream and Hendrix."

Its British release came several months later, in November, placing it in direct competition with The Stones' *Let It Bleed* in the crowded Christmas market. The only known review came in *NME*, whose scribe thought the band was called Introspection. "Introspection are one of those groups who are on the borders of straight pop and progression," he wrote. "A fair to good collection of numbers that doesn't exactly blow the mind, but which won't do the group any harm either." With equivocal praise like that, next-to-no promotional support from Decca in the UK, and the band based back in Spain (where they were about to morph into hard-rockers Tucky Buzzard), low sales were as good as guaranteed. Nowadays, it is universally regarded as one of the best British albums of the period, with a reputation that grows with each passing year. As Wyman says, "I think it's justified, and after all these years, I'm still very proud of the record."

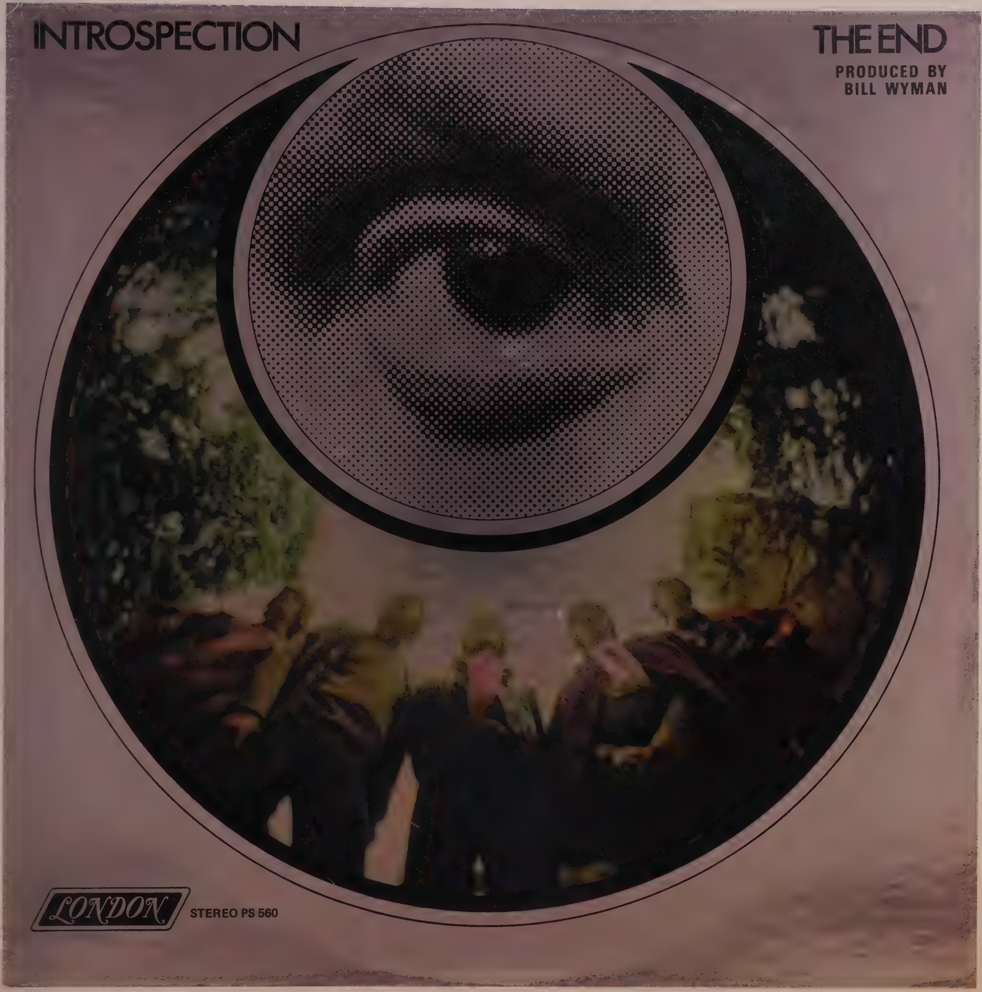
SIDE ONE
1 Dreamworld *(Brown, Graham, Giffin)* (4 15)
2 Under the Rainbow *(Giffin)* (3 40)
3 Shades of Orange *(Wyman, Gosling)* (2 39)
4 Bromley Common *(Kenset)* (0 50)
5 Cardboard Watch *(Brown, Graham, Taylor)* (2 52)
6 Introspection (pt 1) *(Brown, Graham, Giffin)* (4.00)

SIDE TWO
1 What Does It Feel Like *(Giffin, Taylor)* (3 05)
2 Linen Draper *(Kenset)* (0 14)
3 Don't Take Me *(Brown, Graham, Giffin)* (3 23)
4 Loving Sacred Loving *(Wyman, Gosling)* (3 04)
5 She Said Yeah *(Jackson, Christy)* (2 48)*
6 Jacobs Bladder *(Kenset)* (0 54)
7 Introspection (pt 2) *(Brown, Graham, Giffin)* (2 44)

THE END
Dave Brown - bass, vocal
Terry Taylor - guitar, vocal
Nick Graham - organ, piano, vocal
Hugh Attwooll - drums.
Colin Giffin - guitar, sax, vocal

THE END would like to acknowledge the following:
Nicky Hopkins - harpsichord on Loving Sacred Loving
Ken [illegible] - sax on She Said Yeah
Gordon Smith - spiritual adviser
Addison Stuart Archie III - bottles on session
Charlie Watts - tabla on Shades of Orange
George Kenset - voice on Bromley Common, Linen Draper and Jacobs Bladder
John Horton - sleeve design
Diana Mear - food on sessions
Bill Wyman - production
Jim Henderson - additional harmony on She Said Yeah
Glyn Johns - mixing engineer

PUBLISHER FOR ALL SONGS EXCEPT * GIDEON MUSIC INC (BMI)
PUBLISHER FOR * VENICE MUSIC (BMI)
PRODUCED BY BILL WYMAN



INTROSPECTION
THE END
PRODUCED BY
BILL WYMAN
LONDON
STEREO PS 560

“. . . after all these years, I’m still very proud of the record.” BILL WYMAN

DR. STRANGELY STRANGE

Kip of the Serenes

Released July 1969

Personnel **Ivan Pawle** (vocals, guitar, bass, whistle, fiddle, percussion) **Tim Booth** (vocals, guitar, mandolin, idiophone, percussion) **Tim Goulding** (Vocals, organ, harmonium, piano, glockenspiel, recorder, violin, synthesizer, stylophone) **Caroline "Linus" Greville** (percussion, thumb piano, vocals) **Jay Myrdal** (glockenspiel)

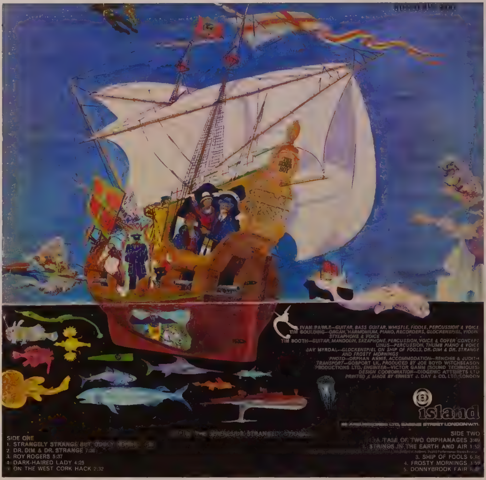
Country UK

After graduating from Trinity College, Dublin in 1966, folk enthusiasts and friends Ivan Pawle and Tim Booth went their separate ways, but when they reunited—together with their friend Tim Goulding—to perform at a freshmen's reception in late 1967, they decided to continue making music together as Dr. Strangely Strange. "It was a combination of a Marvel Comic superhero called Dr. Stephen Strange, Master of the Mystic Arts, and the phrase 'that's strangely strange but oddly normal', which was constantly invoked by a friend called Jim Duncan, and often seemed apposite," says Pawle.

Having honed their material in a Dublin commune nicknamed "The Orphanage," which was actually a house rented from a priest by Goulding's girlfriend, "Orphan Annie" Mohan, they hit the road in an aged Renault. Dragging an old harmonium and PA behind it in a trailer, they played pubs, colleges, rowing clubs, and anywhere else that would have them. A putative deal with US avant-garde label ESP fell through, but then Robin Williamson of The Incredible String Band recommended them to their producer, Joe Boyd.

"Joe came to a gig in Carlow," says Pawle. "I don't think he was totally blown away by our ensemble, but he saw some potential. Skid Row were on the same bill, and I suspect he was more impressed by them!"

Signing to Boyd's Witchseason stable, they decamped to London in early 1969, crashing on his floor in Fulham as they made the album in the nearby Sound Techniques studio in Chelsea. "Joe was also working with Nick Drake and Chris McGregor's Brotherhood of Breath, so we got slotted in at odd hours. There was a stimulating vibe there. It was our first time in a proper studio, and an awesome experience," Pawle recalls.



Melodic, inventive and eccentric, *Kip of the Serenes* clearly bears a strong Incredible String Band influence but has a homespun, personal charm of its own, with catchy melodies, warm, mellow vocals, and an unmistakable Irish lilt.

"Joe was a very positive influence, and if he'd known our material better I think he might have suggested some judicious editing, such as our habit of repeating choruses ad infinitum," reflects Pawle. "He was patient and encouraging, and knew how to get a true sound with the engineers, but left the musical arrangements to us. Overall we were thrilled with the album, and even had a free hand with the artwork."

The album was issued in July 1969, simultaneously with Nick Drake's *Five Leaves Left* and Fairport Convention's *Unhalfbricking*. Reviews were mixed, with the *International Times* hailing it as "utterly delightful" and the *NME* damning it as "intensely boring and irritating." The band hit the road hard to promote it: "At the Lyceum in London we shared a revolving stage with Santana and Elton John, before the days of radio mics, and all our wires got crossed. Apart from many miles clocked up all over England, we played in places like France, Holland, Belgium and Denmark. I remember playing the Paradiso in Amsterdam dead straight, when most of the audience was well out of it, and being shocked to see a porn film being projected on to the wall beside us as I blithely sang the (somewhat) fey closing chorus of 'Strangely Strange But Oddly Normal'."

Following a tour with Sandy Denny's Fotheringay, the band moved to Vertigo for 1970's *Heavy Petting*, which had a more electric sound and featured musicians such as Gary Moore and Fairport Convention's Dave Mattacks.

Issued in a highly elaborate sleeve, it was another commercial disappointment and prompted the band to go their separate ways in mid-1971. "Tim Goulding got married and was keen to come off the road and concentrate on painting," explains Pawle. "Tim Booth and I then teamed up with Gay and Terry Woods, who'd just left Steeleye Span. We were going in the same general direction for a while, but disbanded in Waterloo, Belgium, of all places."

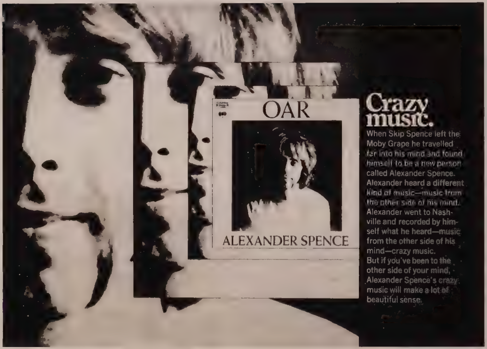
In the intervening decades, they have pursued their separate interests but have reunited intermittently, releasing a third album, *Alternative Medicine*, in 1998, and appearing at the Barbican in London in July 2009.

Kip of the serenes
Dr. strangely strange
island
STEREO ILPS 9106

“There was a stimulating vibe there—it was our first time in a studio, and an awesome experience.” IVAN PAWLE

ALEXANDER SPENCE *Oar*

Released July 1969
Personnel Alexander Spence (vocals, guitars, bass, drums)
Country US


OAR
ALEXANDER SPENCE
Crazy music.

When Skip Spence left the Moby Grape he travelled far into his mind and found himself to be a new person called Alexander Spence. Alexander heard a different kind of music—music from the other side of his mind. Alexander went to Nashville and recorded by himself what he heard—music from the other side of his mind—crazy music. But if you've been to the other side of your mind, Alexander Spence's crazy music will make a lot of beautiful sense.

COLUMBIA PRESS ADVERTISEMENT PROMOTING OAR.

Alexander "Skip" Spence was a vital member of two important San Francisco bands—Jefferson Airplane and Moby Grape—and had also been with a third, Quicksilver Messenger Service. But his mental instability, exacerbated by drug use, turned his story into one of the saddest acid sagas of the era, alongside Syd Barrett.

He was born in Ontario, Canada in April 1946. His father was a decorated bomber pilot who relocated the family to California when work took him there in the 1950s. Attracted to the beatnik lifestyle, Spence began playing in bands in the early '60s. By 1965 he was playing in The Topsiders, then rehearsed with John Cippolina, David Freiberg and Jim Murray, who would go on to form Quicksilver. In September, they were rehearsing alongside the embryonic Airplane at the Matrix Club when Marty Balin invited him to join, allegedly because he "looked like a drummer." Having recorded their debut album, *Jefferson Airplane Takes Off*, Spence became a liability to the band, traveling to Mexico without informing them. They replaced him with Spencer Dryden.

His response was to form Moby Grape, for whom he sang and played guitar, being a vital contributor to their classic debut, issued in June 1967. Thereafter, things began to unravel. By all accounts, Spence was a man of impish charm and charisma, but his liking for LSD undermined his fragile equilibrium during sessions for the Grape's second album, *Wow*, in New York in early 1968. After a final show at The Fillmore East on June 1, he had a terrifying psychotic episode.

"There were some people in New York that were into harder drugs and a harder lifestyle, and some very weird shit," his bandmate, Jerry Miller, recalled. "Skippy kind of disappeared for a little while.… I don't know what the hell he got a hold of, man, but it just whacked him." According to Miller, "the next thing I know, he axed my door down in the Albert Hotel. They said at the reception area that this crazy guy had held an axe to the doorman's head." Spence then went to the 52nd floor of the CBS building in search of the band's producer, David Rubinson, and wreaked further havoc before being arrested and committed to the psychiatric ward of Bellevue Hospital.

Over his five-month stay there, he was diagnosed schizophrenic, and wrote a number of songs. Upon Spence's release in November, Rubinson prevailed upon Columbia to fund some solo recordings. Concerned that he would detract from a true document of what Spence had in him, Rubinson recommended that he work at the CBS facility in Nashville without a producer, instead priming engineer Mike Figlio to leave the tape running at all times, so as to capture everything he came up with, however fragmentary.

Blowing most of his advance on a motorcycle, Spence roared off to Tennessee. In a small editing room at the CBS facility, he worked for precisely one week in December 1968, free from distraction. The songs he laid down on an old 3-track machine are alternately childlike and troubling, mellow and jagged, joyous and pained. *Oar* opens with "Little Hands," an uplifting if baffling pop song. Then there are stark ballads—the magnificently morose "Weighted Down"; whimsical nuggets—"Lawrence Of Euphoria"; trippy rock—"War In Peace"; and a wasted psychedelic blowout in the 10-minute "Grey/Afro." Uneven by its very nature, it spans a range of moods, with a certain oddball charm and humor running through it. Spence wrote, arranged, played, and produced every note. To some the result sounds like unpolished demos; to others it's heresy to suggest it could be improved in any way.

Having undertaken the Herculean task of editing the recordings down to 45 minutes, Rubinson stated in his sleeve note that the LP possessed "that very elusive quality of absolute artistic integrity." CBS slipped it out with minimal fanfare in May 1969. Forty years later, Rubinson said: "They had no motivation to put this record out, they didn't think it was ever going to sell, and it came out to complete silence. It wasn't packaged, no promotion campaign, no release party. I actually don't recall anything happening."

The *Village Voice* called it the "strangest record of the year, slow and lugubrious, completely lacking the explosive energy Spence used to bring to Moby Grape." For *Circus*, "the word *solo* never had more meaning… Spence may have overestimated his own virtuosity. *Oar* is good in its intention, if not the result." *Billboard* called it "unpretentious but potent," stressing Spence's "simplicity and sincerity," and *Fusion* concluded that it was simply "a great, great folk music LP." Buyers, however, stayed away, and Spence never recorded another album. Instead, he became a homeless heroin and cocaine addict (as did his pet rat Oswald) and died in poverty in 1999. In recent years, however, he has been hailed as something of a savant, with celebrated admirers including Robert Plant, Beck, Tom Waits and others.

"...the next thing I know, he axed my door down in the Albert Hotel." JERRY MILLER

Columbia
Stereo
CS 9831
OAR
ALEXANDER SPENCE

THE C.A. QUINTET *Trip Thru Hell*

Released July 1969
Personnel Ken Erwin (vocals, trumpet) **Tom Pohling** (guitar, vocals) **Doug "Beaver" Reynolds** (keyboards, vocals) **Jim Erwin** (bass, vocals) **Rick Johnson** (drums)
Country US

THE C.A. QUINTET WERE A FLAMBOYANT SIGHT ON STAGE.

The vast majority of classic 1960s albums were made with major label backing, but a handful were recorded and released privately and never had any hope of achieving commercial success. This Minneapolis act is a case in point. Only a few hundred copies of their masterful album were made and now change hands for several thousand dollars apiece. Their story began in 1962, when the teenaged Ken Erwin, a talented trumpeter who could both read and write music, began to play in bands, eventually joined by his brother Jim.

By May 1966, the first lineup of the C.A. Quintet was gigging locally, but they only really came to life when Tom "Polack" Pohling and Doug Reynolds came aboard that November. Ken Erwin has since stated that their name was meaningless: "At one time I told people it stood for 'Cowboy Acid' or something." Musically voracious, they developed a wild stage act as the psychedelic era got underway, but there was little outlet for it in their locale. They were frequently obliged to play covers live, despite having devised some startling material of their own. Their music was underpinned by Erwin's idiosyncratic and curious mind, whose first recorded expression came on a brace of 45s recorded for the Falcon label.

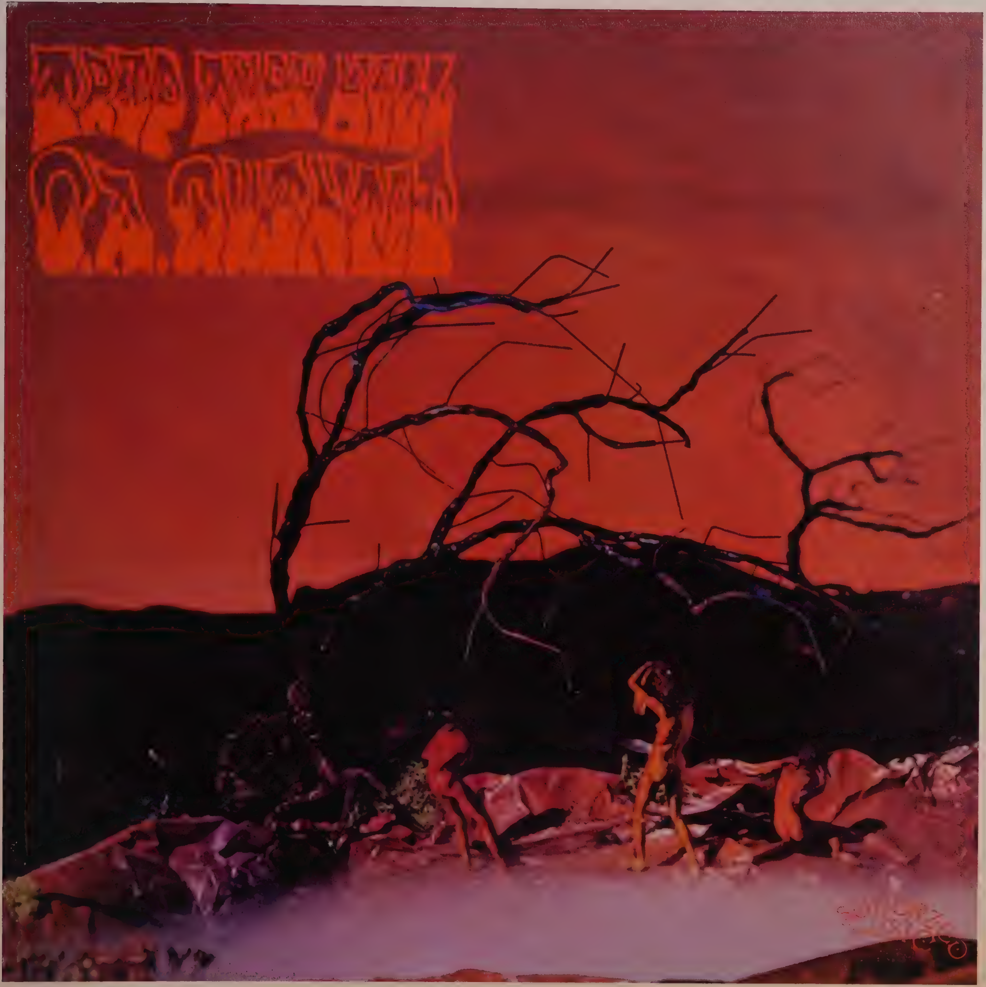
In 1967, a local hustler named Peter Steinberg told the band that he wanted to make an album with them, to be issued on his own Candy Floss label. For Erwin, "He had no musical talent of his own but tried at times to 'produce' songs. His main objective was to make money for himself." Nonetheless, the band made the album at Steinberg's Dove Recording Studios in Bloomington, a suburb of Minneapolis, in 1968. By then Erwin had stopped playing guitar in the band and switched to trumpet, lending the recordings a unique edge.

The music they recorded is remarkably dark and evocative, with ghostly female vocals, trumpet and moody organ floating in and out of the meticulous mix, not to mention Pohling's superb guitar leads, especially on the unsettling "Cold Spider," for the recording of which the band brought a fog machine into the studio to get into the right mood. The title track is split in two, with eerie vocals from local 16-year-old Toni Crockett and a remarkable drum solo by Rick Patron, who joined the band towards the end of the sessions (the remainder of the LP features Rick Johnson, who isn't credited on the cover). Notable by their absence are any love songs. "Maybe if we had put some 'silly love songs' on there we would have gone further," reflects Erwin. "I wanted to take the listener from something soothing and beautiful to something disturbing and hellish. Eventually all the guys got into it, and we worked on swinging the mood of the album between peaks and valleys."

The album has inevitably been interpreted as reflecting an LSD trip, but the band were drug-free at the time. Erwin has stated that the first time he ever smoked pot was when he listened to the finished LP for the first time, in his bedroom. He was credited as producer, but for him, "We were just all a bunch of kids having fun.… I guess you could say I produced the album, but I would characterize it more as 'editor'—what to leave in, what to leave out. But everything was discussed, and the group was in consensus about things."

Clad in a sleeve that aptly reflected its unsettling contents, *Trip Thru Hell* appeared in a tiny edition in the summer of 1969, following which Steinberg absconded with the small sum of money it had generated. Ironically, he'd have been better advised to have stashed away a few copies of the LP. Soon after its release, Reynolds was dramatically removed from their ranks. Erwin recalled: "Doug had gone AWOL from the marines for a year and got pulled off stage one night in Duluth by the FBI." The band continued to gig as a foursome but found themselves at odds with their audience. "Our original music wasn't wanted by the average teenager in rural Midwest America in the late sixties," concludes Erwin. "We were burning out from drugs, alcohol and traveling, and all we could see on the road ahead was playing cover songs at proms and high school dances."

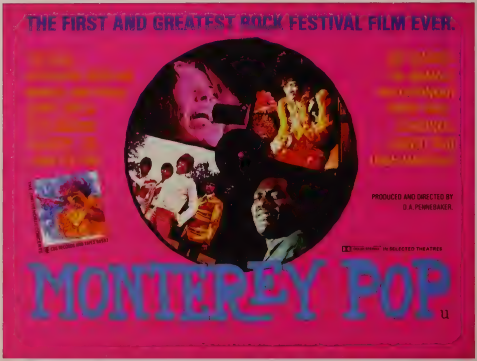
They split in total obscurity in 1970, but Erwin has been astounded by the acclaim they have received in the years since—not to mention the sums original copies fetch. "My brother Jim likes to recall a time when he and Tom Pohling sailed a bunch of them against a brick wall." For all the frustrations the band faced in their lifetime, he is able to state at this remove: "If someone had the power to say, 'you can have $100 million to give up the time you spent with the C.A. Quintet', I'd say: 'Keep the money'."



"I wanted to take the listener from something soothing and beautiful to something disturbing and hellish." KEN ERWIN

PSYCHEDELIA ON CELLULOID

Filmmakers weren't slow to see the commercial potential of the hippie phenomenon. Most of the resulting movies were cash-ins that made little effort at verisimilitude, but a handful are well worth watching.


THE FIRST AND GREATEST ROCK FESTIVAL FILM EVER.
PRODUCED AND DIRECTED BY D.A. PENNEBAKER.
IN SELECTED THEATRES
MONTEREY POP
u

POSTER FOR THE BRITISH RELEASE OF THE FILM DOCUMENTARY *MONTEREY POP*.

MONDO HOLLYWOOD
(US, 1967)
This entertaining documentary was made by Robert Carl Cohen in 1965 and 1966 and shines a light on the less conventional denizens of Los Angeles at the time. It was described by *Variety* as "a flippy, trippy psychedelic guide to Hollywood," and eagle-eyed viewers will spot appearances from Frank Zappa, Jayne Mansfield, Alfred Hitchcock, Brigitte Bardot, Ronald Reagan and many others.

TONITE LET'S ALL MAKE LOVE IN LONDON
(UK, 1967)
A mosaic of interviews with figures as diverse as Mick Jagger, David Hockney, Allen Ginsberg, Andrew Oldham and Michael Caine, Peter Whitehead's documentary sought to examine the concept of "Swinging London" and includes an early performance of "Interstellar Overdrive" by Pink Floyd, as well as footage of Vashti Bunyan in the studio, body painting, political demonstrations, rioting Stones fans and more.

RIOT ON SUNSET STRIP
(US, 1967)
Produced by America's leading maker of exploitation movies at the time, AIP (American International Pictures), this cashed in on the infamous unrest alluded to in its title, with an unpleasant plot concerning a girl's rape ordeal after being surreptitiously dosed with LSD. Music comes from The Chocolate Watchband, The Standells and others, and it was a substantial hit upon release in the spring of 1967.

THE LOVE-INS
(US, 1967)
Like most movies that sought to cash in on the furor surrounding LSD, this amusing quickie did little to portray the drug in an even-handed manner. Its plot concerns a charismatic philosophy professor (akin to Timothy Leary) who becomes the leader of an LSD cult. As well as intriguing scenes showing Haight-Ashbury at its peak and a Lewis Carroll-inspired trip sequence, there are performances by The New Age and The Chocolate Watchband.

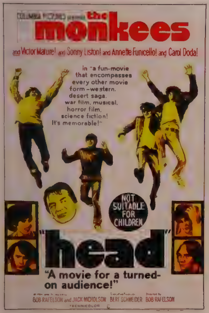
THE TRIP
(US, 1967)
Directed by B-movie supremo Roger Corman, this concerns the experiences of an emotionally vulnerable TV commercial director who reassesses his life after taking LSD. Penned by Jack Nicholson and starring Peter Fonda and Dennis Hopper, it contains some striking sequences designed to mimic the effects of LSD and is set to fine music by The Electric Flag.

MONTEREY POP
(US, 1968)
D. A. Pennebaker's documentary about the fabled June 1967 festival captures several great psychedelic acts in their prime, and in glorious color. There are splendid performances from Jimi Hendrix, Jefferson Airplane, Country Joe & The Fish and Big Brother & The Holding Company, as well as plenty of footage of hippies relishing the proceedings. Even better, much that didn't make the cut for the movie has since surfaced.

HEAD

(US, 1968)

By 1968, The Monkees had grown sick of their zany TV persona and wanted to take charge of their career. One of the upshots was this demented blend of experimental satire and parody, written by Jack Nicholson with director Bob Rafelson. After many psychedelic scenes, it concludes with a solarized sequence in which the foursome leap off a bridge, set to the trippy "Porpoise Song," which, like the movie, failed to become a hit.


COLUMBIA PICTURES presents
the monkees
and Victor Mature! and Sonny Liston! and Annette Funicello! and Carol Doda!
in "a fun-movie that encompasses every other movie form – western, desert saga, war film, musical, horror film, science fiction! It's memorable!"
NOT SUITABLE FOR CHILDREN
"head"
"A movie for a turned-on audience!"
BOB RAFELSON and JACK NICHOLSON
BERT SCHNEIDER
BOB RAFELSON
TECHNICOLOR

YELLOW SUBMARINE

(UK, 1968)

Though it was inspired by The Beatles' words and music, and starred them as caricatures, this cartoon was in fact produced with limited input from the quartet (who didn't even voice their own characters). Instead, an army of animators labored to create the richly psychedelic result, concerning the Fab Four's travails against the "Blue Meanies." It was a hit at the time, and is still regarded as a classic.

LEFT: THE MONKEES' PSYCHEDELIC EXPERIMENT WAS NOT A HIT.
CENTER: THE BEATLES POSE WITH CARDBOARD CUTOUTS OF THEIR CARTOON CHARACTERS.
RIGHT: JACK NICHOLSON STARRED IN *PSYCH-OUT*.

POPDOWN

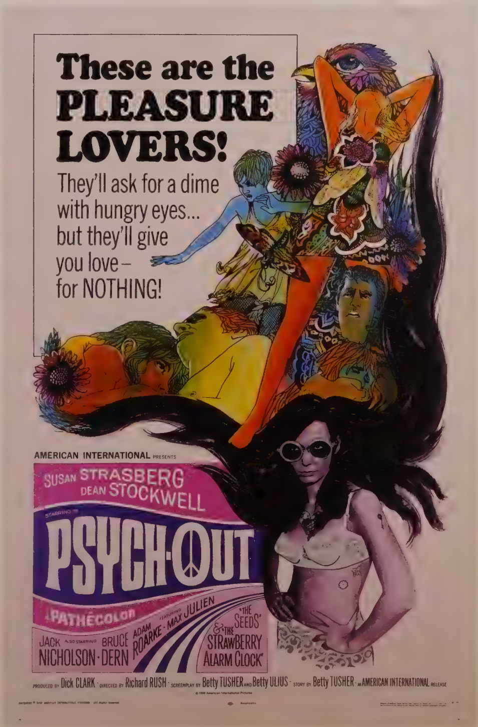
(UK, 1968)

Concerning a visit to Earth by a pair of aliens eager to check out pop culture, this independently produced effort was directed by Fred Marshall, and featured Blossom Toes, The Idle Race and Dantalian's Chariot. Shot in early 1968, it went unreleased until 1970, when *Monthly Film Bulletin* called it "a fragmentary and undisciplined pop-culture collage, intermittently lively but consistently over-indulgent." It's currently impossible to disagree, as no complete print is known to exist.

PSYCH-OUT

(US, 1968)

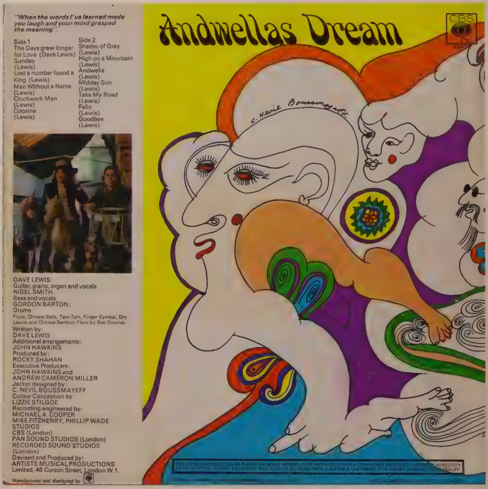
Another AIP production, this romp concerns a deaf runaway's misadventures in Haight-Ashbury, and stars Jack Nicholson. The poster proclaimed that hippies will "ask for a dime with hungry eyes, but they'll give you love for nothing." Music comes from The Seeds, The Strawberry Alarm Clock and obscure San Fernando Valley act The Storybook. There is plenty of entertaining footage of hippies running amok.


These are the PLEASURE LOVERS!
They'll ask for a dime with hungry eyes... but they'll give you love – for NOTHING!
AMERICAN INTERNATIONAL PRESENTS
SUSAN STRASBERG
DEAN STOCKWELL
STARRING IN
PSYCH-OUT
PATHECOLOR
JACK NICHOLSON · BRUCE DERN
ALSO STARRING
FEATURING
ADAM ROARKE · MAX JULIEN
"THE SEEDS" & THE STRAWBERRY ALARM CLOCK
PRODUCED BY Dick CLARK · DIRECTED BY Richard RUSH · SCREENPLAY BY Betty TUSHER AND Betty ULIUS · STORY BY Betty TUSHER · AN AMERICAN INTERNATIONAL RELEASE

ANDWELLA'S DREAM

Love and Poetry

Released August 1969
Personnel **David Lewis** (guitar, vocals) **Nigel Smith** (bass) **Gordon Barton** (drums)
Country UK



"When the words I've learned made you laugh and your mind grasped the meaning".

Side 1
The Days grew longer for Love (Dave Lewis)
Sunday (Lewis)
Lost a number found a King (Lewis)
Man Without a Name (Lewis)
Clockwork Man (Lewis)
Cocaine (Lewis)

Side 2
Shades of Grey (Lewis)
High on a Mountain (Lewis)
Andwella (Lewis)
Midday Sun (Lewis)
Take My Road (Lewis)
Felix (Lewis)
Goodbye (Lewis)

DAVE LEWIS:
Guitar, piano, organ and vocals
NIGEL SMITH.
Bass and vocals
GORDON BARTON:
Drums
Flute, Chinese Bells, Tam-Tam, Finger Cymbal, Dry Leaves and Chinese Bamboo Flute by Bob Downes
Written by:
DAVE LEWIS
Additional arrangements:
JOHN HAWKINS
Produced by:
ROCKY SHAHAN
Executive Producers:
JOHN HAWKINS and
ANDREW CAMERON MILLER
Jacket designed by:
C. NEVIL BOUSSMAYEFF
Colour Conception by:
LIZZIE STILGOE
Recording engineered by:
MICHAEL A. COOPER
MIKE FITZHENRY, PHILLIP WADE
STUDIOS
CBS (London)
PAN SOUND STUDIOS (London)
RECORDED SOUND STUDIOS (London)
Devised and Produced by:
ARTISTS MUSICAL PRODUCTIONS Limited, 46 Curzon Street, London W.1.
Manufactured and distributed by

David Lewis grew up in a musical household in Belfast and loved pop music until he heard John Mayall's *Blues Breakers* LP as a 15-year-old in 1966. Thereafter, he was a blues convert and joined local quartet the Method in early 1967, which also featured Nigel Smith (bass) and Wilgar Campbell (drums). Lewis was still a schoolboy but managed to perform in and around his studies on a scene that featured future stars such as Gary Moore, Rory Gallagher and Phil Lynott. The Method was fundamentally a covers band, but when their guitarist left, Lewis began to thrown in his own songs, and the band went on to play as a trio.

They began to visit London to play gigs in the summer of 1968, and one afternoon encountered an Indian singer named Rocky Shahan in Shaftesbury Avenue. He had just left a band named Pregnant Insomnia, and urgently needed some musicians to back him for a summer engagement in Jersey, so they flew there the following day. "Rocky was determined for us to change our name to 'Love & Poetry', but the name 'Andwella's Dream' came to me in a dream, and I insisted we be called that instead," says Lewis. Their initial engagement at the Deep club came to a premature end because they were too loud, so Shahan suggested the band play the rest of the season in another venue, the West Park Pavilion, with him as their manager.

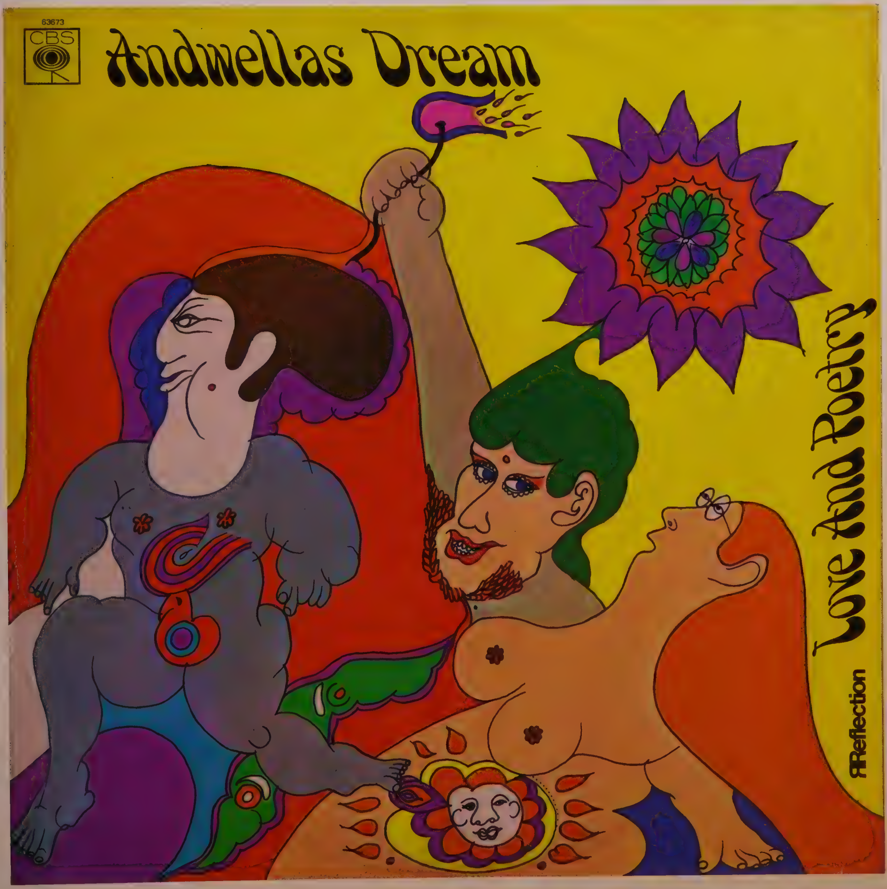
"The island had never seen anything like us—we were wandering around in robes and beads, and people would rush out of shops just to have a look. We attracted local press coverage, and kids started packing the Pavilion. It was a great period of growth for the band, and by the end of it we were playing almost exclusively original songs by me." Shahan, meanwhile, had flown to London with live tapes of the band, and managed to sign them to an independent production company named Reflection, which had a deal with CBS.

Back in London, the band spent the fall in an apartment in Fulham that was paid for by the company, but gigs were thin on the ground and Campbell eventually decided to fly back to Belfast. A *Melody Maker* advertisement soon yielded a replacement in the form of Gordon Barton. "We soon nicknamed him 'Flash Gordon' because his style (in marked contrast to Wilgar's) was so flashy, along Keith Moon lines," Lewis recalls. "We rehearsed the *Love and Poetry* material in the flat, blasting it out of our Marshall stacks at top volume. There was a dental surgery beneath, and the police were called a couple of times, but by and large we got away with it. God knows how!"

Love and Poetry was recorded over the spring of 1969, with Shahan acting as producer. Perhaps because it was recorded in three different studios, the music is split between hard rock, psychedelic ballads and mainstream pop. It benefits from Lewis' impassioned, soulful vocals and piercing guitar leads, and a meaty production that accentuates Barton's tough drumming. It's bookended by a pair of classics, the guitar-heavy "The Days Grew Longer For Love" and generously phased "Felix," with a noteworthy guest appearance by jazzman Bob Downes (playing various Oriental instruments) on the woozy "Lost A Number, Found A King." Elsewhere, there are country influences, reflecting Lewis' admiration of the Band, and even straight pop, such as "Man Without A Name."

Something of a bridge between psychedelia and mainstream '70s rock, the album received warm reviews, and could have made commercial headway—but CBS did precious little to promote it. "I remember Rocky freaking out because no publicity had been arranged," sighs Lewis. "We did no interviews, let alone television, and there were no adverts for the album anywhere. Unsurprisingly, it sank without trace." As the year drew to a close, Shaman moved to Denmark and the band regrouped with keyboardist Dave McDougall and signed to Reflection's own label, on which they released two further albums. But it's *Love and Poetry* that appeals to fans of psychedelia, with original copies routinely selling for huge sums. "For three decades after the band ended, *Love and Poetry* was dead and buried as far as I was concerned, something I'd never see or hear again," concludes Lewis. "Having had time to become objective and realize that the person who made the album isn't the person I am now, I'm very flattered and pleased with the latter-day acclaim our music has received, from all over the world."

"We rehearsed the *Love and Poetry* material in the flat, blasting it out of our Marshall stacks at top volume." DAVE LEWIS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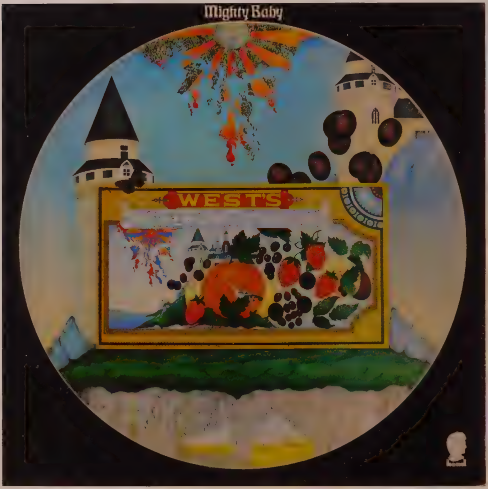
MIGHTY BABY *Mighty Baby*

Released October 1969
Personnel **Alan "Bam" King** (vocals, rhythm guitar) **Martin Stone** (lead guitar)
Ian Whiteman (vocals, keyboards, flute, sax) **Mike Evans** (bass) **Roger Powell** (drums)
Country UK



Produced by George Martin and renowned for their exciting live act, The Action were one of Britain's most hotly tipped mid-'60s bands, playing to rapturous mod audiences everywhere they went—but by mid-1967, they were eager to evolve. Their horizons greatly expanded with the addition of multi-instrumentalist Ian Whiteman, not least because he introduced them to the music of John Coltrane. At the end of 1967 Martin Stone, who had been with leading blues band Savoy Brown, joined on lead guitar, taking the band up another level. "When he came along, we left the whole Motown thing behind," says Whiteman. "His idea of music was to blend all these different things—blues, country, rock 'n' roll, sitar.... He changed us into an entirely different beast."

The bookish Stone's literary tastes also had a major impact. "In his own cryptic way, he was like a wizard," continues Whiteman. "He had all these books—Gurdjieff, Ouspensky, Rumi, the Bhagavad Gita, Crowley, the I Ching, volumes on Buddhism, Taoism, numerology, geomancy, ley lines, Celtic Christianity.... our van became like a mobile library. Other groups were going out with six-packs and massive stashes of dope, and we were all reading!" As Evans joked in 2006, it was a case of "the working-class rhythm section meets the middle-class virtuoso section."

They were soon generating original material, and began work on an album with their longtime producer George Martin, but early in 1968, he told them he was too busy to continue. The band retreated to their pad in Chelsea, where they jammed and listened to music. Impoverished, without a record producer or deal, they were reduced to stealing electricity from a house a few doors down. They were solely reliant on occasional gigs for support. Before long, they were starving, and even an audience with John Lennon and Paul McCartney at Apple came to nothing.

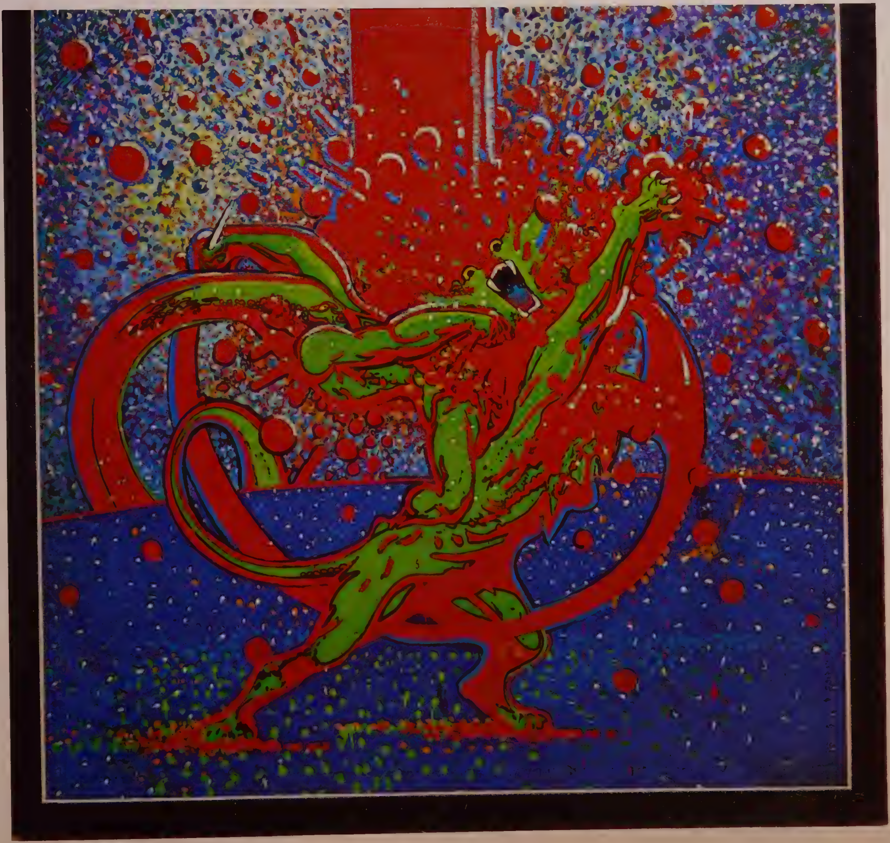
Marginalized by the band's increasingly lengthy improvisations, their mercurial singer Reg King jumped ship in June. By then, they'd begun to incorporate elements of the new, rootsy sound of The Byrds and The Band and developed a new vocal blend led by Whiteman and King. After recording further demos, in August, they changed their name to Azoth, and by the year's end, had signed to the independent Head label. Head was set up by John Curd, their former roadie, who renamed them Mighty Baby ("It was two words with contrasting associations, like the Grateful Dead or the Soft Machine, which was a formula he liked," explains Whiteman).

Having refined their new material live, they taped the bulk of their album in Morgan Studios in Willesden in March 1969, with maverick producer Guy Stevens. "Guy was well weird, a confirmed amphetamine freak and a massive dictator," Stone laughs. "On the first day Ian turned up carrying a flute. Guy screamed 'I don't record fucking flutes!' and hurled it out of the studio." Nonetheless, the sessions went smoothly thereafter. Stone: "We knew the songs inside out, and just jammed around them till we were happy."

Kicking off with one of the grooviest psychedelic rockers ever recorded, the immortal "Egyptian Tomb," the LP alternates between the mellow and the incendiary, and emphasizes their improvisational approach. Unfortunately, hassles with EMI, who still had them under contract as The Action, rumbled away for several months, and gigs remained thin on the ground. Stone was therefore tempted by an offer to form a band with Brian Jones, who'd just been booted from The Stones—but his death in July put paid to that. Instead, Mighty Baby continued to play the odd gig, as well as backing numerous other acts in the studio. They also had time to dwell on spiritual matters, which bonded them mentally and musically. As Powell told *International Times*: "I think that because we've all studied Buddha and Gurdjieff, we can exchange musical ideas almost by telepathy on stage."

Clad in a dramatic cover by Martin Sharp, the album finally appeared to ecstatic reviews but minimal sales in November. Undeterred, they weathered various storms over the course of 1970. All but King had converted to Islam by the summer of 1971, when they made their second and final LP, *A Jug of Love*. That too sank without trace, but it has also become a treasured artifact among the band's devoted following. "Though at times it felt more like voluntary work for a charity than anything else, Mighty Baby was an amazing experience that led to lots of worthwhile and interesting things for all of us," Whiteman concludes. "I don't regret a moment of it."

“I think that because we’ve all studied Buddha and Gurdjieff, we can exchange musical ideas almost by telepathy onstage.” ROGER POWELL



THE CHURCHILLS *The Churchills*

Released October 1969

Personnel Stan Solomon (lead vocals) Rob Huxley (guitar, vocals) Haim Romano (guitar, mandolin, vocals) Michael Gabriellov (bass, vocals) Amy Trebitch (drums)

Country Israel

In 1965, bassist Miki Gabriellov formed Tequila & The Whisperers with vocalist Selvin Lifshitz, guitarist Yitzchak Klepter and drummer Ami Trebich in their native Tel Aviv. Before long, ace guitarist Haim Romano joined them, and they renamed themselves Churchill's Hermits (copying Herman's Hermits), then The Churchills, after Klepter's school nickname (thanks to his resemblance to Winston Churchill). The local scene was imitative and unexciting, but they played whenever they could over the course of 1966 and 1967 and went up a gear with the addition of Canadian lead singer Stan Solomon, who'd recently fled a kibbutz.

On Christmas Eve 1967, the remnants of UK pop band The Tornados arrived in Israel—their smash hit "Telstar" was long in the past but still made them a living on the live circuit. They quickly befriended The Churchills, who were still primarily playing covers, and in the New Year Solomon moved into their squalid apartment, where he and Tornados guitarist Robb Huxley began writing together. "Stan and I had the other members of The Churchills over to our apartment, where we smoked a bunch of hash, which there was a lot of in Israel at that time," recalls Huxley. "We introduced them to The Doors, Vanilla Fudge, and Hendrix, that kind of music, and they just freaked out! They totally loved it."

The Tornados fell apart over the early months of 1968, and when Lifshitz and Klepter were drafted into the army in May, Huxley joined The Churchills. They ditched the corny stage act (including matching suits) and moved away from cover versions. As Huxley and Solomon's writing partnership flowered, the quintet developed a unique brand of Western rock 'n' roll with a Middle Eastern twist. Huxley: "The Israeli guys dressed like Westerners, while Stan and I adopted a more Middle Eastern look. This was also reflected in our musical compositions, where the Eastern influence emanated from Stan and me, and not from our Israeli counterparts."

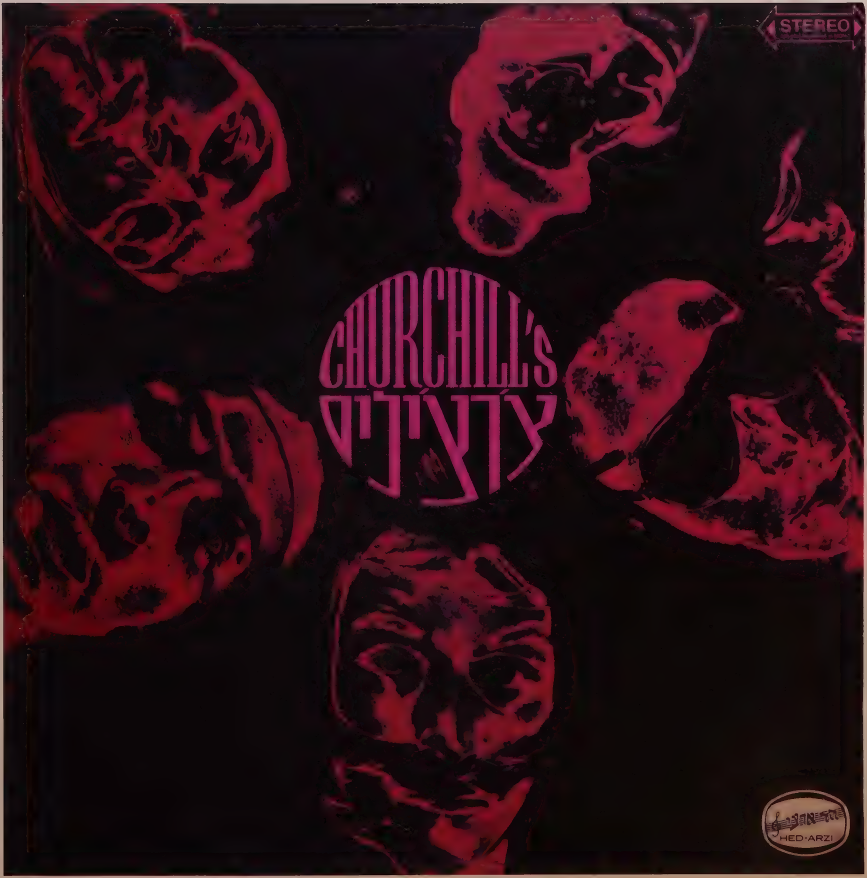
It was radical for a local band to come up with their own material. "All the Israeli bands played the same music," explains Huxley. "That's how the audiences judged how good a band was, by how well they could copy the record. Nobody played their own stuff!" The Churchills' debut 45, "Too Much In Love To Hear/Talk To Me" appeared in 1968, and was arguably the first underground rock record made in Israel. Having played many club dates around Tel Aviv, that October they headed for Rome and then Denmark, where they spent three months further honing their act.

They returned to Israel in February 1969 and moved into the seedy Hotel Nes Ziona in Tel Aviv's red light district. Although they had no record contract, a lucky break came their way when the experimental artist Jacques Mory (aka Katmor) asked if they'd be willing to write and record the soundtrack to his haphazard movie *Mikreh Isha* ("A Woman's Case"), concerning an advertising executive's encounter with a model. Huxley said: "Jacques explained that he was making a modern-style movie and wanted some exciting, weird rock music to embellish it. I think he was trying to look for the word 'psychedelic', which is what he got from us!"

The band jammed on Huxley and Solomon's songs until they were just right. "Miki and Haim would often come up with ideas for the arrangements, and Ami was always good at coming up with a solid beat," recalls Huxley. "It was great to work together, and I can't remember one time that there was a disagreement over something in our music. It all seemed so easy, and flowed out naturally." The LP was swiftly taped in Tel Aviv's primitive Kolinor Studios, with an engineer who'd never recorded rock 'n' roll before but sounds remarkably professional. The songs are energetic, imaginative and varied in mood, from the high-energy rock of "Comics" to the woozy "So Alone Today" and irresistibly catchy "Debka," with an impressive array of guitar sounds from Huxley.

With the sessions finished, the band eagerly awaited the movie, but were to be disappointed, as Huxley relates: "When I got to see the premiere I was very disappointed in the way our music had been chopped up in a seemingly haphazard manner, and most of it just got lost in the movie." Some consolation came in the form of the album's release on the local Hed-Arzi label. No sooner had it appeared, however, than Solomon returned to Canada, under pressure from his wealthy family to join their thriving clothing business. Unsure of their direction, his bandmates relocated to London in 1970 and evolved into the superb hard rock band Jericho Jones—but that's another story.

“The Israeli guys dressed like Westerners, while Stan and I adopted a more Middle Eastern look.” ROB HUXLEY


STEREO
CHURCHILL'S
צ׳רצ׳ילים
HED-ARZI

DAVID BOWIE *David Bowie*

Released November 1969
Personnel **David Bowie** (vocals, 12-string guitar, acoustic guitar, Stylophone, organ, kalimba) **Tim Renwick** (electric guitar) **Keith Christmas** (acoustic guitar) **Mick Wayne** (guitar) **Rick Wakeman** (Mellotron, keyboards) **Paul Buckmaster** (cello) **Tony Visconti** (bass, flute, recorder) **Herbie Flowers** (bass) **Benny Marshall** (harmonica) **Terry Cox** (drums)
Country UK

By 1969, David Bowie was a showbiz veteran. He'd played in jazz and blues bands and released no fewer than nine singles under various names on five different labels, as well as a low-selling debut album that had the misfortune to appear on the same day as *Sgt. Pepper's*. He'd run his own club night at the Marquee in London, studied mime, appeared in three films and become a regular feature of the music press. What he'd never had was a hit.

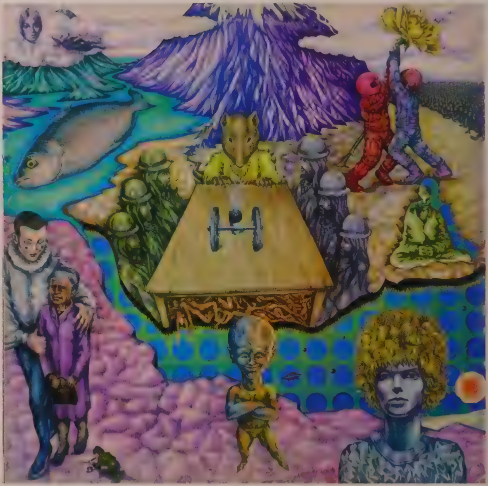
That changed dramatically when "Space Oddity" was released in July. An eerie but catchy ballad that tapped into the contemporary fascination with space travel, it was a slow seller until Olav Wyper, General Manager of Philips Records in the UK, got behind it. "I thought it had huge potential, so I told the entire company to devote all their energy to breaking it," he told *Flashback* magazine in 2014. "The press department was told to focus exclusively on David, we concentrated all our advertising on him, pluggers were told only to push his record, and each dealer was given 25 copies on sale or return. Suddenly it took off, and climbed to #5 in September."

Bowie was finally a star and more music was urgently needed. On July 20, he'd started work on an album in London's Trident Studio with producer Tony Visconti, which suddenly became a priority for the label. Backed by the underground rock band Junior's Eyes (another of Visconti's charges), as well as future prog star Rick Wakeman and Pentangle skinsman Terry Cox, it had an improvisational feel, despite some grandiose arrangements. Visconti has since characterized the result as "personal and warm in many ways, but often ragged."

Eschewing the mannerisms of his debut in favor of a more introspective, spaced-out feel, albeit with great hooks and melodic twists, it kicks off with "Space Oddity," but thereafter things become decidedly less commercial. There's a surreal bluesy rocker (the heroically-titled "Unwashed And Somewhat Slightly Dazed"), an existential tour-de-force ("Cygnet Committee"), quintessential flower-pop ("An Occasional Dream") and an anthemic closer ("Memory Of A Free Festival"). The latter can be seen as an epitaph for the hippie dreams of the decade. Indeed, Bowie told *Disc and Music Echo* in October: "The whole hippie thing was ridiculous—mainly middle class kids rebelling against their parents."

The LP was released in November and warmly received. "The great magic of David Bowie lies mainly in his lyrics, which are reproduced on the cover of this attractively-presented album," wrote *Record Mirror*. "All are very personal and original compositions, skillfully arranged." *Top Pops*, meanwhile, felt "His lyrics are heavy, deep, thoughtful, probing, exposing, gouging at your innards. I've yet to meet David Bowie, yet this album seems to serve as an intimate discussion between old friends. This is more than a record. It is an experience."

To promote it, Bowie embarked on a bizarre tour supporting raucous hard-rockers Humble Pie, with Junior's Eyes backing him, followed by solo dates in Scotland. Bafflingly, however, given his success with "Space Oddity," the album was a total commercial flop, prompting him to withdraw to Haddenham Hall in Beckenham, Kent, where he headed up an "Arts Lab" and plotted his next move. "He was delightful to be around, one of those charismatic people who acts like a beacon wherever they are," Wyper says. "At the same time, he wasn't very sure of himself, and the LP didn't sell at all. That was a mystery, as usually a hit single led to a hit album. Nonetheless, there was always the sense that he would eventually make huge strides."



“He was delightful to be around, one of those charismatic people who acts like a beacon wherever they are.” OLAV WYPER

DAVID BOWIE
PHILIPS

MORGEN *Morgen*

Released December 1969
Personnel **Steve Morgen** (vocals, rhythm guitar) **Murray Shiffrin** (lead guitar) **Barry Stock** (rhythm guitar) **Bobby Rizzo** (bass) **Mike Ratti** (drums)
Country US

MORGEN POSE FOR A PUBLICITY SHOT. LEFT TO RIGHT: SHIFFRIN, RIZZO, MORGEN, RATTI, STARK.

Steve Morgen grew up in Brooklyn, then Long Island. A talented softball player, he wrote songs as a teen, and by 1964, he was a folk singer with a band called The Village Four. When a solo deal with RCA fell through (he refused to record other people's songs), Morgen enrolled at Long Island University. A classmate put him in touch with guitarist and Who fanatic "Magic" Murray Shiffrin in 1967. They added Shiffrin's friends Bobby Rizzo, Mike Ratti and Barry Stock to form The Dreame Spectrum ("I added the extra 'e' because I did things like that"), then Morgen's Dreame Spectrum. Influenced by The Stones, The Beatles and The Yardbirds, as well as The Who, they initially played covers but soon switched focus to Morgen's hard-hitting and unusual material, rehearsing hard in a basement in Queen's. As Morgen puts it: "I've always been the kind of guy who feels light-headed after one beer on a sunny day, so the songs on the album were not written or recorded under the influence."

Their manager Stu Krane arranged for them to record whenever they wanted at a small studio on East 57th Street, which is where the album came together as 1968 came around. "It became the place where we hung out, rehearsed and recorded. It was actually a three-story townhouse, a party place, the sort of place where you'd see a lot of neat rock 'n' roll people—I remember seeing Nico there one night."

They gigged around New York, and played in front of Jimi Hendrix one memorable night at Steve Paul's Scene. "We met him and shook hands," says Morgen, "then opened the show with a medley that included 'Foxy Lady.' After two solid sets, that night we went back to the studio and recorded 'Welcome To The Void' live, at about three in the morning."

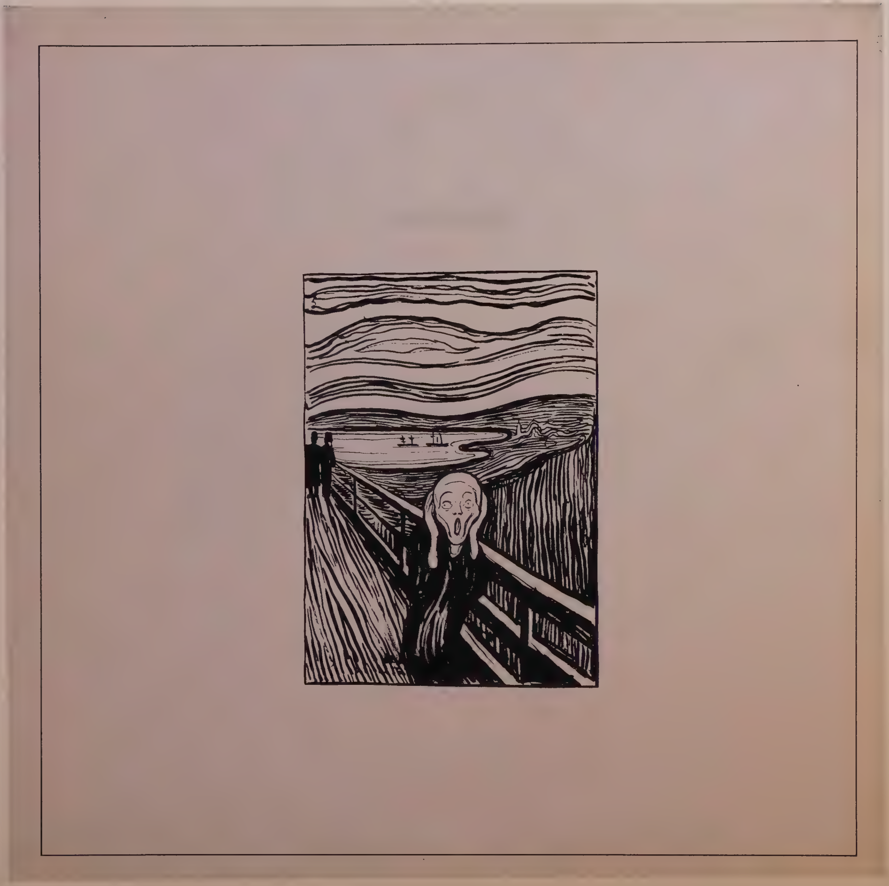
The album was completed by late 1968. Krane placed it with ABC Records, then setting up its underground Probe imprint. "Our record was meant to be the first American album on Probe, alongside the debut by the British group Soft Machine," recalls Morgen. Frustratingly, however, the release was delayed.

By mid-1969 Rizzo and Ratti had departed the band, to be replaced by Rennie Genossa and Bob Maiman, and the album appeared at the end of the year, in a stark sleeve that reproduced a detail from *The Scream* by Edvard Munch. Poised between psychedelia and hard rock, the songs are strong and weird, Shiffrin's guitar playing is exhilarating, and the crisp, spaced-out production suits the music perfectly. Propelled by Ratti's beefy drumming, the band sound like they're having a blast and jam away with infectious abandon.

Morgen is proud of the album but is at pains to correct two misconceptions that have dogged it: "Firstly, ABC was wrong to credit me as a solo artist—we were always a band. Secondly, the info about the musicians on the insert poster is incorrect. The album was 100 percent recorded by the earlier version of the band." The album was scarcely promoted and the extracted 45, coupling "She's The Nitetime" and "Of Dreams," never made it past the promo stage. It picked up some radio play, but not enough to break the band. "Had the album been released on time and before all the shit went down, I believe we would have been something special," Morgen sighs.

Instead, they fizzled out. The original band reunited for a gig at the Fillmore East on February 10, 1970, but it didn't last. Morgen and Shiffrin briefly wrote together as a duo, after which Shiffrin became a touring accompanist for the prestigious Joffrey Ballet, before dying tragically young on the operating table during a procedure to correct a long-term heart problem. Morgen, however, has survived to see his music revered by a generation that wasn't born when it first appeared. "I'm grateful that the album has found a niche in time," he concludes.

“I’ve always been the kind of guy who feels light-headed after a beer on a sunny day, so the songs on the album were not written or recorded under the influence.” STEVE MORGEN



TRAFFIC SOUND *Virgin*

Released January 1970
Personnel **Manuel Sanguinetti** (lead vocals, percussion) **Willy Barclay** (lead guitar, vocals)
Freddy Rizo-Patrón (rhythm guitar, bass, vocals) **Jean-Pierre Magnet** (sax, clarinet, flute, vocals)
Willy Thorne (bass, keyboards, guitar, vocals) **Luis Nevares** (drums, vibes)
Country Peru

A RARE GLIMPSE OF TRAFFIC SOUND ON STAGE.

"Words like 'hippies' and 'psychedelic' are only used by advertisers for commercial purposes," commented Miguel Sanguinetti in a 1971 interview. "Young people laugh at such terms." Five decades on, however, Traffic Sound are widely regarded as the leading Peruvian psychedelic/hippie band of their era. They formed in early 1967, when the six members coalesced from other outfits in San Isidro, Lima, including Los Hang Ten's and Los Mad's.

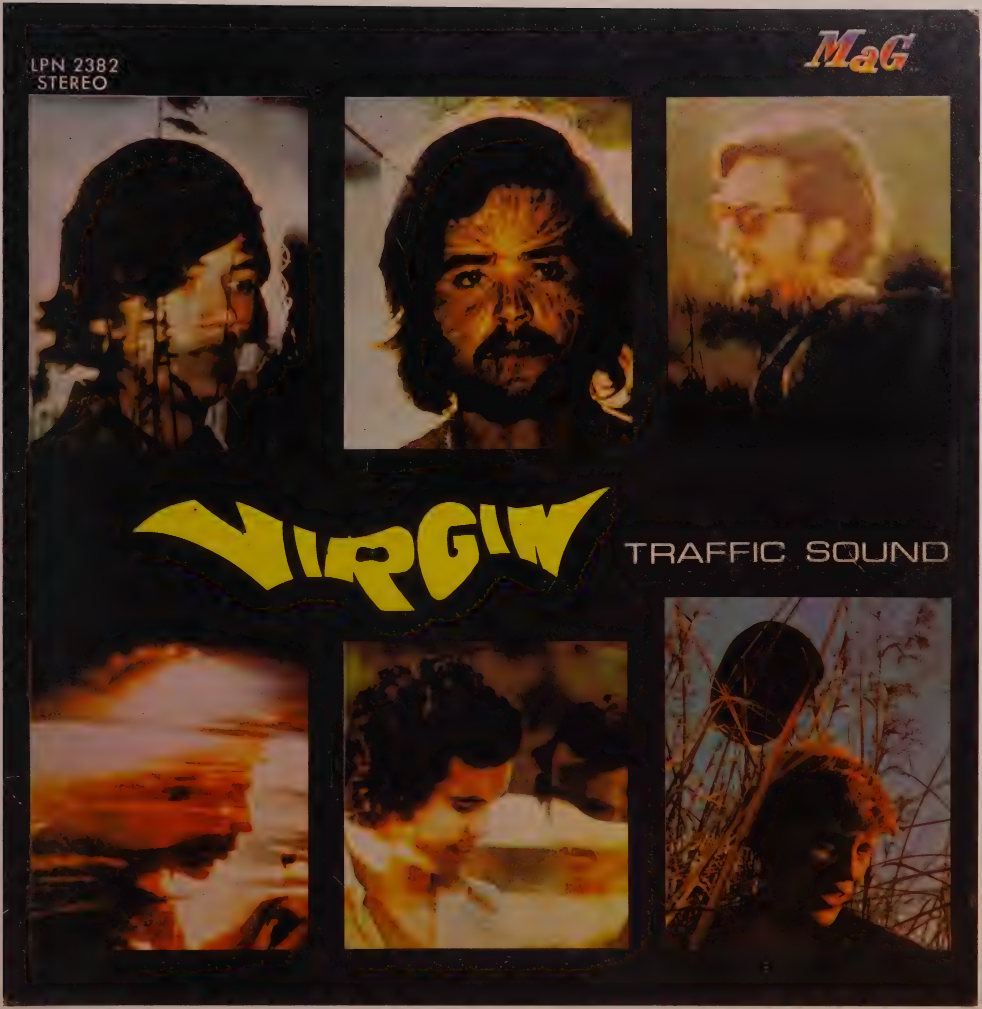
Early rehearsals were held in the spacious attic of the Rizo-Patrón family home, where they found an old stoplight, inspiring them to name themselves Traffic Sound, known locally as "Los Traffic." Eventually, they turned a small local grocery store into a more permanent rehearsal space, where they'd play by day, before retiring to Sanguinetti's home in the evenings, to immerse themselves in imported records, obtained through friendships with air hostesses. These included LPs by The Beatles, The Stones, Jimi Hendrix, The Doors, The Byrds, Cream, Buffalo Springfield, The Who, The Yardbirds and Iron Butterfly.

Having cultivated a fan base through school dances, private parties and club dates, in 1968 they landed a residency at the cutting edge Galaxy and Tiffany clubs in San Isidro, where they devised a set that centered on cover versions, but incorporated lengthy improvised sections. That fall, they were offered a recording contract by the local MAG label (named after its owner, Manuel A. Guerrero, the father of their friend Carlos Guerrero), and issued their debut 45, pairing primitively recorded covers of The Animals' "Sky Pilot" and Jimi Hendrix's "Fire," mysteriously credited to "Juni Mendrix." Both sides also appeared on their basic-sounding debut album the following year, *A Bailar Go-Go* ("Go-Go Dancing"), along with their two subsequent 45s, making for a meager playing time of 22 minutes.

It wasn't an easy time to have countercultural leanings: Juan Velasco Alvarado had seized power in October 1968, and his authoritarian regime would encompass almost all the band's career. One of his first moves was to censor broadcasting, but the band had ambitious plans nonetheless. Having paid close attention not only to the tunes and arrangements on the records they admired, but also the production, recording techniques and artwork, over the course of 1969 they developed strong ideas about their own material and determined to make an album of all-original compositions—a first for Peru. They spent many hours refining their songs at MAG's studios. As Sanguinetti commented at the time: "It is no longer enough to simply use guitar, bass and drums. You have to add other instruments. Each song requires the appropriate sound."

Recorded on a more sophisticated 8-track recorder, *Virgin* was the first album of original material ever recorded by a Peruvian band. It takes in spacey ballads ("Tell The World I'm Alive," "Simple") and tough psychedelic rock ("Jew's Caboose"), with a woozy vibe and modish effects (backwards tapes, distorted guitar, a song suite) that anchor it in its period. While the influence of better-known artists is discernible, the album is infused with the band's own musicality and imagination, with a distinctive South American flavor that's especially discernible on the funky, hard-rocking "Meshkalina."

Virgin was originally issued in a flimsy single sleeve, but when "Meshkalina" became a national hit in February 1970, the album was swiftly reissued in a gatefold cover—another first for a Peruvian band. Thereafter, they made two more albums and toured Argentina, Brazil and Chile in 1971, a jaunt sponsored by Braniff Airlines. However, with a fluctuating membership and ongoing hassles from the government, they split in early 1972, though in recent years they have intermittently reformed to play well-received shows in their homeland.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STEREO
MaG
VIRGIN
TRAFFIC SOUND

"It is no longer enough to simply use guitar, bass and drums. You have to add other instruments." GORDON JACKSON

CLARK-HUTCHINSON $A=MH^2$

Released January 1970
Personnel **Andy Clark** (piano, organ, rhythm guitar, flute, tenor and alto sax, bagpipe chanter, bass drum, maracas, gong, vocals) **Mick Hutchinson** (lead guitar, rhythm guitar, bass, piano, flute, timpani, bongos)
Country UK

ANDY CLARK AND MICK HUTCHINSON, 1969.

Andy Clark and Mick Hutchinson had every right to feel disillusioned by late 1969. Both had been playing in bands since the beat era. Clark had been in The Big Wheel, The Fenmen and Kindness, while Hutchinson had earned a measure of success with Sons Of Fred, before forming the enigmatic Sam Gopal Dream, which blew minds all over London in 1967 without recording a note. In particular, Hutchinson's raga-influenced playing earned the admiration of fellow musicians, including Jimi Hendrix, with whom he jammed onstage at London's Speakeasy club in early 1968.

Clark was invited to join Malaysian tabla player Gopal's band soon afterwards, and before long they were offered a deal by Screen Gems, who were riding high with The Monkees and wanted to open a UK office. Gopal, however, got cold feet when he saw the restrictive contract and left his bandmates to rename themselves VAMP and sign to Atlantic. One 45 ensued in September 1968, following which that band fell through too.

Clark and Hutchinson decided to continue playing together. Sharing a taste for Eastern music, esoteric instruments, quirky jokes and all manner of drugs, they were soon approached by aspiring entrepreneurs (and practiced bootleggers) Peter Shertser and Ian Sippen, who asked if they'd be interested in signing to their production company, Underground Recording Enterprises. With nothing to lose, the duo accepted, and with assistance from future US record mogul Seymour Stein, a deal was struck with Decca.

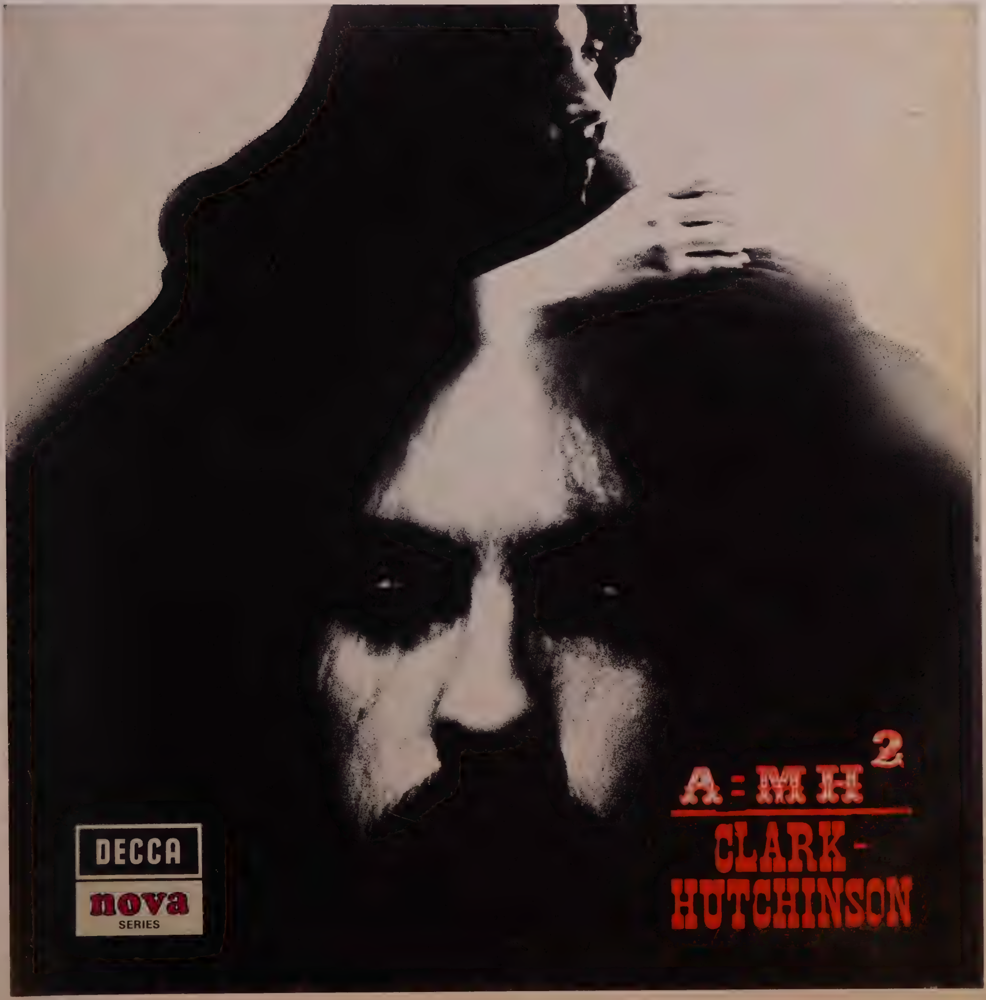
In March 1969 they recorded a blues album, which Decca declined to release on account of a sexually suggestive track entitled "Make You". Infuriated, Shertser and Sippen relocated the duo to Recorded Sound Studios in Marble Arch, where they improvised $A=MH^2$ in two 12-hour sessions on Wednesday, May 21 and Friday, May 23. "We decided to confuse everyone and (in our minds, at least) make the first true 'world music' album by a rock band instead, based mainly on Indian music," Shertser explains. "Watching Mick and Andy at work was magic: the two of them created the all-powerful Jungian synergistic third person. The sessions had an air of spontaneity, much being confabulated and created on the spot—diverse influences from all concerned included Indian, Arabic, Jewish, blues guitar… what more could you want? At 4:00 a.m. during one session, I went out to get some takeaway grub from the local 24-hour café and found Mama Cass there, snacking for the entire USA. She came down to the studio and absolutely adored it."

Consisting of just five long, intense and compelling instrumentals, the LP is manna for anyone who likes long, Eastern-influenced electric guitar romps. Highly musical, with nothing flashy or clichéd about it, it suffered from defying categorization, and languished for over six months before finally creeping out on Decca's new budget imprint, Nova, at the dawn of 1970 (with enthusiastic sleeve notes from John Peel). "Ferocious and uncompromising improvisations in a jazzy rock bag," wrote *Melody Maker*. "Hutchinson's guitar, soaring and screaming, is quite outstanding, and both are fine musicians with something to say.... The full virtuosity of the white 20th century European rock musician is displayed throughout the set."

Sales were encouraging and a US tour with Santana was offered, but the duo turned it down. According to their manager Shertser, "I was sure they would emulate Led Zeppelin's super-stardom, but they just couldn't get it together. I was totally exasperated. They must take credit, however, for being punks several years too early: at gigs they would incite the audience, hurling bottles, firing air pistols and spitting at them."

They went on to record two further albums, before parting ways in late 1971. Invited to reflect on the era in 2014, Hutchinson expressed no regrets. "I don't miss anything from the past," he stated. "I don't like to be sentimental. You can listen to any music if you have a recording of it. 'Be here now,' as Ram Dass wrote."

"They must take credit . . . for being punks several years too early." PETER SHERTSER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PICTURE CREDITS

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MUSIC/Genres & Styles/Rock

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Bob Dylan *Blonde on Blonde* **The Yardbirds** *Yardbirds* **Pat Kilroy** *L* **es** **Magoos** *Psychedelic Lollipop* **The Deep** *Psychedelic Moods* **The Free Spirits** *Out of Sight and Sound* **The Doors** *The Doors* **Country Joe & The Fish** *Electric Music for the Mind and Body* **The Beatles** *Sgt. Pepper's Lonely Hearts Club Band* **Moby Grape** *Moby Grape* **Captain Beefheart and His Magic Band** *Safe as Milk* **The Bee Gees** *Bee Gees 1st* **The Seeds** *Future* **The Electric Prunes** *Underground* **The Incredible String Band** *The 5000 Spirits or the Layers of the Onion* **Pink Floyd** *The Piper at the Gates of Dawn* **The Beach Boys** *Smiley Smile* **Eric Burdon & The Animals** *Winds of Change* **The Electric Flag** *The Trip* **Hapshash & The Coloured Coat** *Featuring the Human Host and the Heavy Metal Kids* **The 13th Floor Elevators** *Easter Everywhere* **Cream** *Disraeli Gears* **Blossom Toes** *We Are Ever So Clean* **Buffalo Springfield** *Again* **The Chocolate Watch Band** *No Way Out* **Pearls Before Swine** *One Nation Underground* **Jefferson Airplane** *After Bathing at Baxter's* **Love** *Forever Changes* **Kaleidoscope** (US) *A Beacon from Mars* **Kaleidoscope** (UK) *Tangerine Dream* **Art** *Supernatural Fairy Tales* **Donovan** *For Little Ones* **Traffic** *Mr. Fantasy* **The Rolling Stones** *Their Satanic Majesties Request* **The Jimi Hendrix Experience** *Axis: Bold as Love* **The Golden Dawn** *Power Plant* **The Byrds** *The Notorious Byrd Brothers* **Spirit** *Spirit* **The Mothers Of Invention** *We're Only in It for the Money* **The David** *Another Day, Another Lifetime* **Tomorrow** *Tomorrow* **Autosalvage** *Autosalvage* **The Move** *Move* **The Nice** *The Thoughts of Emerlist Davjack* **The United States of America** *The United States of America* **The Zombies** *Odessey and Oracle* **Ill Wind** *Flashes* **Small Faces** *Ogden's Nut Gone Flake* **The West Coast Pop Art Experimental Band** *Vol. III—A Child's Guide to Good and Evil* **The Strawberry Alarm Clock** *Wake Up... It's Tomorrow* **Fairport Convention** *Fairport Convention* **Silver Apples** *Silver Apples* **Os Mutantes** *Os Mutantes* **The Deviants** *Ptooff!* **The Steve Miller Band** *Children of the Future* **The Fallen Angels** *It's a Long Way Down* **Family** *Music in a Doll's House* **July** *July* **The Grateful Dead** *Anthem of the Sun* **The Millennium** *Begin* **Ultimate Spinach** *Behold & See* **Big Brother & The Holding Company** *Cheap Thrills* **Skip Bifferty** *Skip Bifferty* **The Human Beinz** *Evolutions* **SRC** *SRC* **H. P. Lovecraft** *H. P. Lovecraft II* **Blue Cheer** *Outsideinside* **Rotary Connection** *Aladdin* **Group 1850** *Agemo's Trip to Mother Earth* **Mad River** *Mad River* **The Insect Trust** *The Insect Trust* **Dragonfly** *Dragonfly* **The Soft Machine** *The Soft Machine* **Various Artists** *San Francisco Sound—Fifth Pipe Dream Volume I* **Fifty Foot Hose** *Cauldron* **101 Strings** *Astro-Sounds from Beyond the Year 2000* **The Pretty Things** *S. F. Sorrow* **Kak** *Kak* **Gandalf** *Gandalf* **Sam Gopal** *Escalator* **Second Hand** *Reality* **Quicksilver Messenger Service** *Happy Trails* **Bobak, Jons, Malone** *Motherlight* **The Mandrake Memorial** *Medium* **Sly & The Family Stone** *Stand!* **The Charlatans** *The Charlatans* **The Open Mind** *The Open Mind* **Steppenwolf** *Early Steppenwolf* **Judy Henske & Jerry Yester** *Farewell Aldebaran* **Arzachel** *Arzachel* **The End** *Introspection* **Dr. Strangely Strange** *Kip of the Serenes* **Alexander Spence** *Oar* **The C. A. Quintet** *Trip Thru Hell* **Andwella's Dream** *Love and Poetry* **Mighty Baby** *Mighty Baby* **The Churchills** *The Churchills* **David Bowie** *David Bowie* **Morgen** *Morgen* **Traffic Sound** *Virgin* **Clark-Hutchinson** *A=MH²*

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